

MUSICAL AMERICA

Vol. XXXII. No. 17 NEW YORK

EDITED BY *John C. Freund*

AUGUST 21, 1920

\$3.00 per Year
15 Cents per Copy

NEW YORK CREATES STATE HEAD OVER MUSIC IN SCHOOLS

Russell Carter Appointed as "Specialist in Music" for First Time in State Educational Department—Powers Virtually Those of Supervisor—To Set Standards and Hear Claims for Credits—Music Study Will be Standardized Throughout State

RUSSELL CARTER, for eight years supervisor of music in the public schools of Amsterdam, N. Y., has been appointed to the newly created position of specialist in music in the State Educational Department at Albany. The appointment marks a step further in the direction of standardization of music in the public schools, inasmuch as the appointment carries with it powers and duties which are virtually those of a supervisor of music in the New York state schools.

The chief duties of the new appointee will be to set standards which are to be maintained in the schools, and to pass on the claims of schools for credits in music by actual inspection of the work done. This work will involve the preparation of regents' examination questions, and the reviewing of all examination papers, as well as the duty of lecturing on methods of teaching before gatherings of teachers, helping individual schools to plan work, and giving demonstrations of teaching methods in individual schools. He will also have general oversight of the school records in the department, insofar as they have to do with music, and will act as advisor on musical matters for the entire department, whether the question involve any one class of schools, elementary, secondary, normal or college, or matters of general policy.

To Standardize Studies

This marks a considerable advance over the method which has heretofore been pursued in the schools of New York State. While music is still one of the elective courses of study, it will be standardized and made uniform in the grade of work accomplished. Whereas each school has been following a course prescribed by its individual school board, it will now have to conform to the course outlined by the new department if it hopes to offer its pupils a course for which full credit may be secured.

Several prominent educators who are especially interested in the study of music in the public schools will welcome heartily any course which would give music a place more in keeping with its cultural purpose. Dr. Henry T. Fleck, who has charge of music in Hunter College, expressed himself very forcefully on the need for standardization in the study of music.

"It is absolutely necessary," he said, "that the methods of teaching music be standardized if music is to assume its natural function in the development of our cultural life. It has been one of the frills which the department of education has placed in the same category with dancing, sewing, etc. That is, it is entirely optional with the student whether he shall study music, and as it has been conducted, each school has set the standard for its own requirements."

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Photo by Ermini

VASA PRIHODA,
Young Bohemian Violinist, "Discovered" in a Milan Restaurant Orchestra, and Whom
New York Is to Hear Next Season. (See Page 2)

BRUCH NEAR DEATH

Weakened by Privation, Octogenarian Is Ill in Germany.

BERLIN, Aug. 16.—Max Bruch, the composer, is dangerously ill at his home at Friedenau, and because of his extreme age and the privations which the aged composer has been forced to undergo, his recovery is considered doubtful.

Because of the sad conditions arising from the war Bruch has suffered greatly, both mentally and physically, and a few months ago was the recipient of funds sent from America by artists who sympathized with the conditions confronting their friends in Germany. At that time he stated that he was not in a position to decline any contribution which was sent for the relief of his suffering.

Max Bruch is now in his eighty-second year, and, despite his advanced age, has continued to be interested in events in the musical world and has produced a number of works which have only lately

been published. Perhaps his latest works are the two chamber music compositions, of which the exclusive performing rights have been secured by Hans Letz, to be played by the Letz Quartet in America next season.

Eminent Soloists Take Part in the Asheville Festival

ASHEVILLE, N. C., Aug. 17.—The Asheville music festival, known as "Music Week in the Land of the Sky," is in full swing here this week. The chorus was opened by the singing of "The Star-Spangled Banner" by the festival chorus of 200 singers, followed by the Hallelujah Chorus from the "Messiah." Among the artists scheduled to appear are Florence Macbeth, Orville Harrold, Percy Grainger, Max Rosen, Clarence Whitehill, Sue Harvard and Merle Alcock. Fifty players from the Philadelphia Symphony, Thaddeus Rich, conductor, will play every day. An account of the festival will appear in MUSICAL AMERICA next week.

CHANGE LEXINGTON INTO A CENTER FOR COMMUNITY OPERA

Former Home of Chicago Forces Now Devoted to Civic Work—To Provide Training for Young Artists at Nominal Fee—Theater Will Also be Social Center for National Music

THE National Commonwealth Center, which is at present occupying the Lexington Theater building, is planning an extension of its work which will be of interest to all musicians and especially those who are anxious to see spread further the best of music and incidentally of the drama. The building which contains sixty-five rooms, and beside the main auditorium, a smaller auditorium with an excellent stage and a seating capacity of 700, is at present in daily use throughout.

The aim of those directing the enterprise is twofold. They propose, first and foremost, to give theatrical training at a nominal fee, to all who are interested and who show ability. Already, under the direction of Charles Trier, who conducted with such signal success the Community Opera production in Washington, D. C., aspiring singers are being taught the stage business of the standard operas upon the very boards where Garden and Galli-Curci and Muratore have had their great New York successes. The project is not in any sense that of a social settlement, and it is intended, when the work is fully organized, that those who take part, may, under proper direction, manage the entire thing themselves. In other words, it is hoped to make it a self-directed and self-sustaining enterprise, owning its own quarters, and in every sense, self-contained.

The second idea is that groups of singers and actors of various nations take the main or small auditorium for an evening or several evenings a week and present their national music and drama. Already a Russian, a French, a Chinese and a Dutch group are in negotiation with the Center.

At present no one pays anything for the instruction received, the Center assuming all expenses, but ultimately a small membership fee will be charged. Those who become a part of the project will be given to understand from the first that not everybody can be prima-donna all the time and that even the most talented Marguerite must take her turn at small parts and in the chorus. As soon as a sufficient number of singers has been got together, an opera will be seriously studied and a public performance with guest-soloists will be given.

George H. Franger, who has charge of the dramatic training, is at present preparing a bill of one-act plays which will shortly be presented.

The executive committee consists of LeRoy E. Bowman, G. de la Jarrie, Mrs. Julian Edwards, Mme. Edna Marione, Mrs. Frank A. Seiberling, Wing Tabor Wetmore, Kenneth D. Widdemer, Nathaniel Phillips; Sara Cleveland Clapp, executive director; Mrs. Paul Foerster, associate director; Virginia Potter, chairman organizing committee, and Harris A. Dunn, treasurer, and the advisory committee of Albert Ashforth, Ansel H. Ball, George Gordon Battle, Charles C. Burlingham, Edith L. Jardine, Harris A. Dunn, John R. Hall, Wellington Bull, Mrs. Henry Ollesheimer, Frank L. Polk, Virginia Potter, Samuel Sloan, Walter Stabler, Wm. D. McGuire, John R. Howard, Jr., and George Debevoise.

NEW YORK CREATES STATE HEAD OVER MUSIC IN SCHOOLS

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This often leads to serious conflicts between schools, even in the same city. For instance, in one city which I might name, there are two high schools, and they are continually at swords' points over the question of requirements and credits. It has become so serious a matter that the parents are taking sides in the discussion. This is only one phase which shows the necessity for some definite plan along which to develop. Dr. Fleck believes that music in the lives of the pupils has never been seriously enough considered. It should be presented from a cultural viewpoint rather than something which is of importance to those who regard it from a professional standpoint. "The subject is so large and there are so many schools in the State," he said, "that it cannot be treated adequately until the State realizes the func-



Russell Carter, Who Fills the Newly Created Post of "Specialist in Music" of New York State

tion and importance of music and makes the necessary appropriations."

Gartlan Discusses Office

Although the duties of the appointee will not include any supervision of music in the New York City schools, Charles H. Gartlan, director of music in the schools of New York, said there was no doubt but there was need for close supervision in schools throughout the State, and if the new department is able to standardize the study of music and issue credit on a standard basis of work done, it will be a step in advance. "From what I have learned," he said, "Deputy Commissioner of Education Wheelock has been anxious to give music a place of greater importance in the curriculum. He wanted to have in the department a supervisor of music

after the fashion of the Pennsylvania educational system, but at present there is no provision for such an official, so the nearest to it is a specialist in music in the department of education."

Carter's Past Work

The choice of Mr. Carter to fill the newly created position seems to have been a happy one. Because of his active experience in the schools of New York State, he is thoroughly acquainted with the conditions which exist, and knows the obstacles which he must overcome to attain his goal. In Amsterdam he had charge of the music in eleven grade schools and in the high school, and during his residence there he was for one year president of the New York State Teachers' Association. During the past year he has been supervisor of music in the schools of Ann Arbor, Mich. He also was head of the Department of Public School Music in the University School of Music, as well as director of the Glee Club. Mr. Carter is also an organist of ability.

FOKINES TO TOUR U. S.

Dancers Will Appear Throughout Country Under Herndon Direction

Michel and Vera Fokine have decided to remain in America for another year, according to an announcement made by Richard G. Herndon, under whose management they will appear. Arrangements have been made whereby the dancers will enter upon a trans-continental tour, appearing in the principal cities of the country.

The Fokines are at their summer home in New Jersey preparing for their forthcoming activities which will begin early in October and continue far into next summer.

Sistine Choir to Return to U. S.

According to a copyrighted dispatch from Milan, published in the New York Times of Aug. 14, the Sistine Choir will not make its projected tour of the British Isles but will come, with the Pope's approval, to America instead. "Owing to insuperable difficulties which have arisen," says the dispatch, "one hundred and twenty singers, under the directorship of Mgr. Giovanni Rella, who has been the virtual head of the Papal choir since the chronic indisposition of its famous maestro, Don Lorenzo Perosi, will sail from Naples for New York in the middle of September by the Cunard liner *Pannonia*. It is probable, adds the report, they will be accompanied by the celebrated orchestra of the Roman Augusteum."

50,000 Witness Flint Pageant

FLINT, MICH., Aug. 10.—One of this season's notable outdoor events was that held at the opening of Kearsley Park when a great community pageant employing 3000 persons in the cast, was presented. Some 50,000 persons witnessed the splendid and spectacular fête which was due to the efforts of Nina B. Lamkin of the Michigan Community Council Commission who wrote and directed it, with E. V. Vordenberg, representing the Flint Community Council. George Oscar Bowen as director of the music and choruses did his usual fine work.

Vasa Prihoda Fulfilling His Dream of Circling the Globe

[Portrait on Cover Page]

WHEN Vasada Prihoda, the young Bohemian violin virtuoso, left his native country last November, bidding goodbye to his teacher, Maestro Marak, at the Conservatory of Prague, he stated his determination to make a tour around the world before coming back. When he reached Zurich and his small capital evaporated in the exchange from the currency of one country to that of another, it looked as if his circumnavigation of the globe would take an indefinite time. Later when he reached Milan, reduced to looking for a small remuneration as a restaurant musician, his globe-trotting dream seemed almost a mirage. Then he was "discovered," the Milan critics hailed him as the great virtuoso of the hour, and all of the other important

cities in Italy followed suit. Then he knew that his cherished desire was to be realized.

Prihoda is now on the first long leg of his journey, and the other day he made his South American debut at Buenos Aires, where the critics hailed him with quite as enthusiastic acclaim as they did in the several Italian cities.

Fortune Gallo, who is booking the North American concert tour for Prihoda, received a cable from South America saying: "Prihoda debut Buenos Aires fairly frenzied an immense audience at Teatro Colon."

The next lap in the Prihoda world tour will be the voyage to New York City, where the first concert on this continent will be given at Carnegie Hall on Monday night, Nov. 15. Immediately after that performance Prihoda will start on the circuit of the United States and Canada under Mr. Gallo's management.

BUSINESS MEN OF SEATTLE RALLY TO AID OF SYMPHONY

Campaign Begun to Arouse Deeper Interest in City's Orchestral Forces—Banker Urges Music as a Civic Asset—Tickets Being Sold on Installment Plan as New Innovation

SEATTLE, WASH., Aug. 19.—Leading musicians and music lovers of Seattle are centering their interest upon the welfare of the Symphony Orchestra, which begins its next series of concerts the evening of Nov. 5 at Meany Hall on the campus of the University of Washington with John M. Spargur continuing as conductor.

Members of the music and art committee of the Seattle Chamber of Commerce are starting a campaign to arouse a wider interest in the orchestra among business men of the city. Alexander Myers, chairman of the committee, and secretary of the Northwest Trust and Savings Bank, speaking as an officer of the Seattle Chamber of Commerce, and as a business man, said that symphonic music is a practical community asset not sufficiently recognized by the average citizens engaged in industrial pursuits. He pointed out that every dollar a firm or corporation puts into its local musical and art organizations is doubled in the profits returning to the financial interests through the added prosperity of the community. As he has stated, "better music develops truer culture, and culture insures the substantial homelife that is the backbone of a growing city. It is the quality and amount of music and its kindred arts that a community provides for the everyday life of its citizens, that attracts and holds the newcomers from other states who wish to invest their capital and purchase residences."

Working with Mr. Myers in the "Better Music for Business Men" project are such representative citizens as Letha McClure, director of music in the public schools; Francis M. Dickey, of the University of Washington faculty; David Scheetz Craig, editor of *Music and Musicians*; A. R. Priest, assistant secretary of the Chamber of Commerce and Commercial Club; C. E. White, manager of the Seattle Symphony Orchestra.

Tickets on Installment Plan.

C. E. White, by the way, has devised a method which devotees of symphonic music, whose bankroll is not as large as their artistic yearnings, may insure themselves good seats for the concert season without too great a drain on their income at one time. He has arranged that season tickets will be sold on the installment plan. Tickets good for the entire season of ten concerts to be given on alternate Friday evenings range in price from \$4.50 to \$18, the easy payment plan being applicable to the cheaper as well as to the higher priced tickets. In explaining his method Mr. White said, "The public buys its clothes, furniture, and automobiles upon the installment plan, so why not the greatest of all luxuries—its music? It is my aim to sell season tickets in a way that will place them within reach of every music-lover's pocketbook. I desire the Seattle Symphony to be enjoyed by all classes; to make it a community institution; and the scale of prices for season tickets is so fixed that with the installment system there is no reason why anyone in the city should be denied hearing the orchestra owing to financial difficulties."

To Restore Wagner.

Conductor Spargur is planning to make the coming season a memorable year. The compositions of Wagner and Brahms, which were missed from the programs for the past several years, will be conspicuously placed among the masters of French, Italian, and Russian music. In fact, Mr. Spargur considers it a mistake to have ever removed Wagnerian music from the concert program, for he has pointed out, "music is created for a plane of life above mercenary strife, political intrigues, and the hatreds engendered through wars." He is planning changes in the personnel of his orchestra, for the improvement of the work of the ensemble, and he has secured as solo

attractions during the season some of the most prominent musicians and singers of the country. For his popular concerts he is aiming to employ as much local talent as possible.

"I prefer to engage local musicians as soloists at my popular concerts," he said, "because it encourages and strengthens musical interests of the community. Unfortunately, however, I am seldom able to find a local vocalist prepared to sing arias with a full orchestra who has the necessary confidence to appear before a large critical audience. Many singers with lovely voices who sing successfully in choirs or in private concerts show nervousness when accompanied by a symphony orchestra, with the result that their voices cannot be heard to advantage. One must have had considerable experience in singing with a full orchestra to appear at ease on a symphony program."

Among other attractive courses at the summer season of the Cornish School of Music is the normal courses conducted by Calvin Brainerd Cady for teachers and students of English, similar to the course he has just completed in Chicago. John Blackmore, of the piano faculty of the Bush Temple Conservatory of Music, Chicago, is giving a successful piano course, also at the Cornish School, while Francis J. Armstrong, head of the Cornish School violin department, is giving instruction to large classes in material and methods for teachers of violin.

M. B.

Elman Sails for Europe for a Long Continental Tour



Mischa Elman Bids Farewell to America for Three Years

Mischa Elman, the violinist, sailed for Europe on the *Imperator* Aug. 12. According to present plans he will not return to America for three years. Mr. Elman will go directly to Belgium, where he will make his first appearance under Ysaye at the Vieuxtemps Festival. He expects to devote considerable time to composition before he returns to the American concert stage.

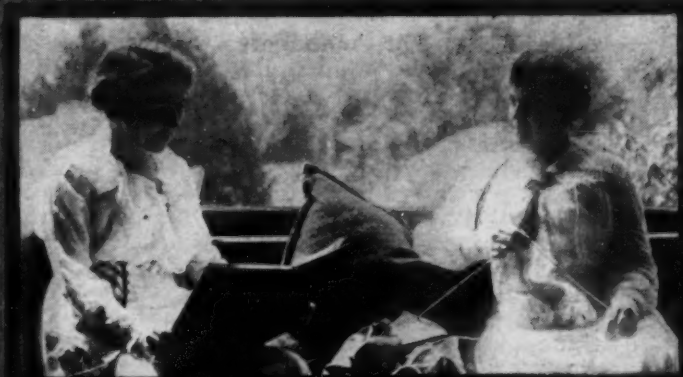
Philadelphia Mendelssohn Club Will Extend Time in Contest

PHILADELPHIA, Aug. 17.—The Mendelssohn Club of Philadelphia has announced that its second prize contest for the best *à capella* composition, in eight parts, for mixed chorus of 100 voices, will be extended until noon, Nov. 1, 1920. Compositions, or any inquiry concerning the contest, should be addressed to N. Lindsey Norden, Conductor of the Club, 7200 Cresheim Road, Philadelphia. The award will be announced as soon after Nov. 1 as possible, and not later than Jan. 1, 1921. The judges will be Walter R. Spalding, Richard Henry Warren and N. Lindsey Norden.

Tetrazzini Will Begin Farewell Tour on Nov. 1.

Mme. Tetrazzini, who is announced to make her farewell tour of America next season, will sail from France on the *Mauretania* on Oct. 16, arriving in New York about Oct. 24. She will begin her concert tour on Nov. 1, singing in the principal cities.

How the Artists Are Whiling Away the Summer Hours



Far from the Temples of Art, These Noted Sons and Daughters of Music Are Finding Relaxation on Land, Sea, and Even in the Air!

THEY amuse themselves, these artists resting from their labors, in ways as diverse as their gifts, and in places as far from one another as these sunny summer hours are from "the demmed horrid grind" of their winter working days. Look at fifteen of them, pictured above for MUSICAL AMERICA. First comes the soprano, Marguerite Namara (No. 1) with her playwright husband, loafing genially together on a garden bench at the Namara-Bolton summer home at Great Neck, L. I. Alfred Miravitch (No. 2) is sawing wood as hard as though he were a dethroned sovereign, instead of being a perfectly good pianist. Edward Lankow, basso (No. 3) is getting his lungs ready for the winter's song by inhaling the glorious Colorado Springs air, and at that, in charming company. Then there's Lucy Gates (No. 4). Daughter of famous pioneers, the

American coloratura loves to explore, and here she is, finding out the beauty and "atmosphere" of the San Jose Mission, at San Antonio, Tex. Next, starting for a country ramble, arm-locked with Ethelynde Smith, the soprano, are William Rogers Chapman, conductor, and his wife (No. 5). The mountains of Manchester, Vt., have called Michel Penha, the 'cellist (No. 6) and we see him resting during a "hike" with some musician friends.

As for Alice Gentle (No. 7) she likes elevated amusements, and accordingly she takes the air at the Great Lakes Aviation Station, at Ravinia, Mich., and this is how she looks before she goes about 2500 feet "up in air." Myra Lowe, the American contralto (No. 8) on the contrary, has sought the bosom of Mother Earth, or more particularly, Mother Seashore, on the New England

coast, near Boston, where she is having as happy a time as her winsome smile shows. Now, Louis Graveure (No. 9), the concert baritone, likes to get himself in good trim during the summer, exercising; hence we see him at the top of his swing, just ready to send that golf ball about 300 yards.

But the *dolce far niente* for Anna Case (No. 10) thank you! That bathing suit is the newest thing from Paris, but the resort is one of the oldest in Europe; the Lido, at Venice. Sylvia Tell (No. 11), ballerina, formerly with the Chicago Opera and now with the San Carlo, is "watching her step" on some sand-dunes a continent and a half away, on the shores of Lake Michigan. Here is Heinrich Meyn (No. 12) emulating Henrik Hudson, in the song-playlet which the singer wrote himself, gave with such good effect before the MacDowell Club

of New York, and has recently repeated in the gardens of the Onteora Club at Tannersville, N. Y. Adolf Bolm (No. 13) hasn't really chosen the top of the *Amerika's* mast as an eligible central position in crossing the Atlantic, although somehow the picture looks like it, and no doubt the famous Russian dancer could execute a pirouette up there! Queena Mario, the Gallo soprano, and her teacher, Marcella Sembrich (No. 14) are shown at Lake Placid, looking as undisturbed in the picture as the lovely lake from whose shores are such wonderful jaunts to mountain, wood and other lakes. And, last of all, enthroned among dollies as petite as herself, with Scarborough-on-the-Hudson as her resting place and the home of the Frank A. Vanderlips as her shelter, is Nobuko Hara (No. 15) Japanese soprano, a Gallo star, from the Imperial Theater at Tokio.

U. S. OPENS DRIVE ON 4000 EVADERS OF WAR TAX LAW

Bureau of Internal Revenue
Has Already Collected \$4,-
000,000 from Delinquents
with \$1,000,000 Due on Jan.
1, 1921—To Reach Every
City in the Country—"Self-
Discovered" Violators Are
Treated with Leniency

WASHINGTON, D. C., Aug. 18.—The country-wide drive inaugurated on June 16 by the Bureau of Internal Revenue against tax delinquents, has already yielded over \$4,000,000, with another \$1,000,000 to be collected prior to Jan. 1, 1921. The bureau reports that its investigation developed the fact that nearly 4000 theaters, opera houses and other places of amusement throughout the country had not complied with the provisions of the tax law, and the collections from these delinquents alone totaled \$213,133 in unpaid taxes.

The drive, which is still in progress, will reach every city in the United States. It is being conducted by a force of special revenue officers co-operating under the direction of the collector of internal revenue in each district, with assistant supervisors and deputies.

The investigating officers are armed with authority to examine any books, papers, records or memoranda bearing on the matters required to be included in the returns and to summon for examination under oath all persons having knowledge in the premises.

The bureau has received amended returns from the management of many opera houses and theaters showing additional taxes due. In such cases the policy of the bureau is one of leniency. "Persons desiring to file amended returns of tax collections for which they are responsible should do so prior to government investigation," says a statement issued by the bureau; "there is a great difference between the self-discovered tax delinquent and the tax-evader discovered by the government." A. T. M.

ZURO TO GIVE OPERA AT THE RIVOLI AGAIN

School of Opera and Ensemble
Plans Tabloid Perform-
ances at Picture Theater

Grand opera will be given again at the Rivoli Theater by the New School of Opera and Ensemble, under direction of Josiah Zuro, according to an announcement by Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theaters. The season will open the last week in September, and according to present plans, will follow the same type of productions which were a part of the programs at the Rivoli last season. The tabloid presentations of the great music classics will, as heretofore, be of about twelve or fifteen-minute duration, the proper period of opera in a motion picture playhouse, according to a study made by Mr. Riesenfeld.

"Motion picture audiences want a varied program," said the noted director-conductor-composer, in explaining why a brief glimpse of opera is preferred to a fuller scene. "We have found that our patrons prefer orchestral numbers, motion picture features, a bit of comedy, a scenic, some news reels as well as opera, and for that reason we select the most striking moment in an opera and present that. The cost is the same as if we presented the entire scene, which might take from three-quarters of an hour to an hour. The settings, soloists and chorus cost just as much for that brief gem as for a longer number. But we have found that our patrons want no more than fifteen minutes of opera and we give them just that much. Motion picture theater patrons have a psychology all their own—they demand action, variety, music, change and they should not be made to sit through an hour of opera in a photoplay house. Music lovers who desire a

full evening of opera go to the opera house; in a photoplay theater they desire only the most brilliant passages from the classics."

The chorus, which has been heard at all three Riesenfeld theaters in past months, will have a more prominent place on future programs, according to Mr. Riesenfeld's statement. Months of training has brought the ensemble to great perfection and the chorus will be made an important feature during the coming season. Mixed choruses have a musical merit which has received too little attention in the theater world, Mr. Riesenfeld adds, and he intends to reveal its full beauties next season.

MUSIC AT YPSILANTI

Michigan State Normal College Closes
Summer Session.

YPSILANTI, MICH., Aug. 12.—The Summer Session at Michigan State Normal College, which has just closed, has been a very busy one. About 1700 students have been enrolled in all the departments. This number represents all the middle and western states and consists of pedagogues of all classes from school superintendents to country school teachers. The Conservatory has been one of the busiest departments on the campus, having given nine musical programs of various character, besides regular lectures, class and private lessons. Prof. Frederick Alexander, the director of Conservatory, has for the second time had charge of music at Summer Session at the University of California, and during his absence Carl Lindgren has been acting director.

During the first and second weeks of Summer School two delightful concerts were given by the Conservatory faculty. The third week a Campus Song Festival was held on the Normal School Campus under the direction of Mr. Lindgren. Some 1300 people gathered to sing many old and new songs.

The fourth week, the concert was given by Summer School Chorus under direction of Mr. Lindgren, assisted by Mrs. Annis Dexter Gray, Johanna Clifford, John Finch, Harold Rieder and Robert Dieterle. The program consisted of three mixed chorus numbers, a group of songs by Annis Dexter Gray of Conservatory faculty, and Nevins' cantata, "The Land of Heart's Desire," for women's voices. Mr. Dieterle sang the rôle of *The Knight* in the cantata with great success. During the fifth week a concert was given by the Ypsilanti Community Orchestra, under the direction of Jesse Crandall, who is a member of the Conservatory faculty.

Besides these concerts Harold Rieder of Conservatory has given three organ recitals that have been attended by capacity audiences. Mr. Rieder is a pupil of T. Tertius Noble of New York and is organist of Woodward Avenue Baptist Church in Detroit, also head of theory department of the Conservatory. Carl Lindgren, who has been head of voice department for five years, leaves next month for New York, where he will act as one of Herbert Witherspoon's assistants. His place here will be taken by Walter Leary of the Witherspoon Studios.

Carolina Lazzari Makes Two Concert Appearances

Carolina Lazzari returned to the concert platform for two appearances at Asbury Park, N. J., on Aug. 12, and in the Lewisohn Stadium, New York, on Aug. 14. After two years of steady concert work, which took Miss Lazzari to all parts of the United States and Canada, the singer decided to rest the entire summer and so notified her manager, Charles L. Wagner, but finally decided to sing at these two concerts. Miss Lazzari will begin her concert season this year on Sept. 28, and early in November will begin her operatic season at the Metropolitan, where she will be heard in leading contralto rôles until early in the new year, when she will resume her concert work with appearances in thirty-eight cities, a large number of these concerts being re-engagements.

Goldman Band Gives Last Concert in Bronx

The Goldman Concert Band, Edwin Franko Goldman, conductor, gave its second and last concert in Poe Park, Bronx, on Aug. 17, featuring numbers by Tchaikovsky, Wagner, Gounod and others. Ernest S. Williams cornetist, was soloist, offering "Werner's Farewell" from Nessler's "Der Trompeter von Sakkingen."

Galli-Curci Returns to America



Photo by International

Mme. Amelita Galli-Curci Arriving in New York, After Several Months in Europe
Visiting Her Mother

MME. AMELITA GALLI-CURCI arrived from Europe on the *Imperator* on Aug. 8, where she has been visiting her mother for several months. The singer left immediately for her summer home at Highmount, N. Y., and will spend the next two months in preparation for her forthcoming season, which, according to her managers, Evans & Salter, will find the diva singing to more and larger audiences than ever before in her career.

"Two months ago, Mme. Galli-Curci was sought for more engagements than it was possible for her to fill," said Mr. Salter. "To-day, the demand for concert and recital dates is almost four times as great as the appearances which she will be able to make. Sometimes, peculiar little situations arise," he continued. "For instance, from one city we received five offers from different managers, when it was only possible for her to make one appearance. At first it seemed somewhat perplexing to know which one to choose so we could keep the good will of all, but on looking up the records we discovered that one of them had managed a concert for her in his

town, so it seemed only fair that he should have another opportunity."

Mme. Galli-Curci will join the Chicago Opera Association again in December, with which organization New Yorkers will have an opportunity to hear her in her familiar rôles, and possibly several new ones, during the last week of January. Mr. Salter stated that New York would also hear the coloratura in three programs at the Hippodrome, and hinted that there might be a surprise in store. "You know a singer like Madame has a certain responsibility to the public," he said. "People naturally want to hear her sing the songs they like best, so she has to build her programs with their wishes in mind. But artists have songs which they prefer to sing as well, and it is wholly possible that Madame may want to sing them. However, there is no further announcement to make at present."

Mr. Salter was asked if it were true that Mme. Galli-Curci would sing at the Metropolitan during the season 1921-22. "No definite arrangements have yet been concluded, although she has been approached on the subject. It beats me how you folks get all your stories," he added.

Amy Ellerman and Calvin Coxie Plan Many Minnesota Concerts

Additional bookings for Amy Ellerman, contralto, and Calvin Coxie, tenor, reveal many appearances in various cities throughout the State of Minnesota. The list includes Osseo, Aug. 23; Alexandria, Aug. 24; Henning, Aug. 25; Fergus Hall, Aug. 26; Pelican Rapids, Aug. 27; Little Falls, Aug. 30; Verndale, Aug. 31; Wadena, Sept. 1; Perham, Sept. 2, and Mahanomen, Sept. 3.

Sousa Forces in Bangor

BANGOR, ME., Aug. 12.—Lieutenant Commander John Philip Sousa, with his band, assisted by Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist, and George J. Carey, xylophonist, soloists, gave two concerts in Bangor on Wednesday after-

noon and evening, in the Auditorium before large audiences. About twenty-five years ago Sousa and his band played in this city, but as to many the event remains but a memory, his return at this time was a cause of great rejoicing from both old and young alike. Both programs were more than doubled in length by the generous number of encores, the majority of them being Sousa's own compositions. The concert was given under the auspices of the James W. Williams Post, American Legion.

M. H. Andrews, well known musician and composer of this city, was signally honored by the Boston Symphony Players, Arthur Brooke, conductor, at Bar Harbor on Sunday, Aug. 1, designated as American Composers' Day by having the orchestra play his fine new march, "The Spirit of the Times." J. L. B.

Lada, the American dancer, will go to London for a short season next June.

Keeping Geniuses Immortal in the Flesh, Our New Hope

How Dr. Serge Voronoff's Latest Discoveries in Prolonging Youth Offer Possibilities for Keeping Our Great Musicians Alive—A Speculation as to What Gland-Grafting Might Do for Art

By Frederick H. Martens

WE need no longer sigh with the Psalmist: "The days of our years are three-score years and ten, and if by reason of strength they be fourscore years, yet is their strength labor and sorrow. No, nous avons changé tout cela!"

Dr. Serge Voronoff, the great French surgeon, of whose discoveries at the experimental station of the *Collège de France* at *Parc des Prince*, some echoes of which have already found their way into print, has arranged that, God willing, and provided there are enough higher simians, orang-outangs, chimpanzees, gibbons, to go around, we may, at one hundred and forty still enjoy the plenitude of mental and physical activity, and realize in fact the flattering implication of the term "young veteran," of which *MUSICAL AMERICA* is so fond.

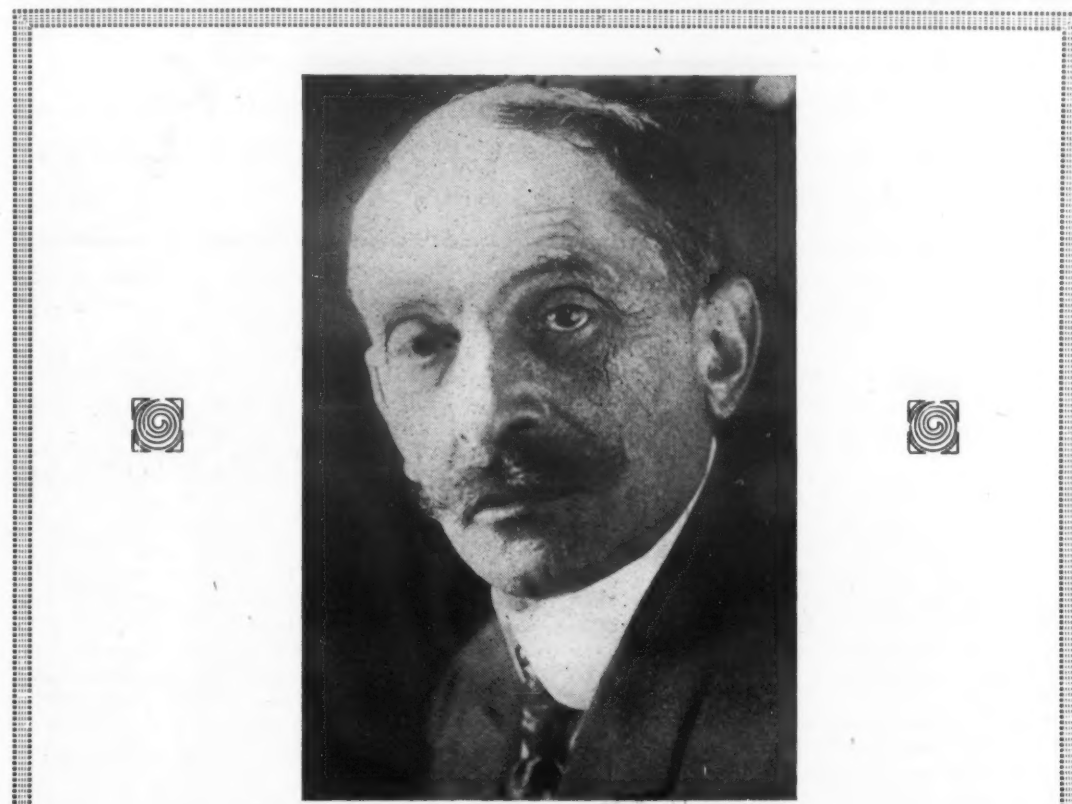
Dr. Voronoff's "Life," we believe it will be issued by E. P. Dutton early in September, is a remarkable work. It is a record of fact, scientific fact, the convincing results of actual experiment, beyond doubt or question. And Dr. Voronoff writes with a clarity, an absence of the purely technical and pedantic which will hold the layman.

It is a book for all the world, for all of us want to live; a new gospel of an actual immortality in the flesh on a very interesting earth, rather than a purely spiritual one in the gold-paven streets of a nebulous Paradise, which offers a vague choice, by way of "up and doing," between choir-singing with harp accompaniment, and listlessly reclining on the bank of the river of life and listening to it flow by.

Its Reference to Music

But what has all this to do with music? asks the reader. A very great deal. There is no doubt but that Dr. Voronoff's experiments have proven that human life may be extended by gland grafting, in particular by the grafting of a young, aggressive interstitial gland on a declining body, and that the Psalmist's three-score and ten years of human life may be doubled with ease.

Lack of space precludes giving the details of the process itself, for those we must refer the readers to the fascinating pages of Dr. Voronoff's book. But to speak colloquially, "it works like a



Dr. Serge Voronoff, the French Surgeon, Whose Experiments in Preserving Youth Offer to Music Lovers the Hope of Keeping Genius Alive for Posterity

charm." And what might it not have meant to music had Dr. Voronoff's discovery been capable of application to Beethoven—what might not have come after the Ninth Symphony!—to Bach, to Wagner! How much the world would have gained, and how little it would have lost, had one (or both for that matter), of the latter's son Siegfried's interstitial glands been sacrificed at the altar of his sire's genius to produce another such score as "Tristan" or "Parsifal," instead of his own sorry array of operas!

Battistini's Return

But spilt milk and senile glands—whereof we really die—are not bettered by tears. In the mysterious chemistry of the human body, the interstitial gland secretes the liquid which vitalizes and vivifies. When the gland, owing to certain organic changes which Dr. Voronoff describes in detail, begins to secrete less and less of this fluid, we age and fail. But if a new, strong and young gland takes over the functions of the old one, it restores the freshness of youth to body and mind.

There are great men in music now

among us, creative and interpreting artists, who deserve the quasi-immortality which is the famous surgeon's gift to the world. There is, to mention, a name at random, Battistini, once the greatest of dramatic baritones, now in his sixty-third year. A gland graft in his case would, in all probability, restore to the operatic stage one of the most wonderful male voices it has ever known.

An aged ram, in a state of senile decay, upon whom Dr. Voronoff grafted a new interstitial gland, soon regained all his normal vigor as a result of the process. It might be added in parentheses, that one ram, who has now outlived his normal life-span by several years, is the proud father of a sturdy lamb. Hence a voice restored is not the only possibility within the scope of Dr. Voronoff's discovery.

Hope for Present Artists

A conductor like Toscanini, who is only fifty-three, in the full flush of what Victor Hugo terms "the youth of old age," and our golden-voiced Caruso, a mere youth in his forties, are far from the term when a new interstitial gland

Mr. Martens, in His Unique Article, Suggests the Possibility of Revivifying the Glorious Art of Battistini, and in the Future that of Caruso and Toscanini—the Names of Others, Such as Saint-Saëns, Auer, Humperdinck, Thomson, Strauss, Might Also Be Suggested Among Those Whose Genius Should Be Preserved and Rejuvenated

Beethoven and a Possible Tenth Symphony—Transforming Siegfried Wagner's Mediocrity Into His Father's Genius—A "Farewell" Recital in Its New Aspect—No Solution for Women Artists—Opens Up New Vista for Music

could have any but an academic interest for them.

But when, as it must, their time of physical and mental decay approaches, is the world to lose the art of the greatest of conductors and the greatest of singers when a simple operation is all that is needed to keep it on the glorious level of its perfection! Assuredly not. And what applies to them applies to other of our great musicians and composers as well.

What at first seemed to threaten a rift in the surgical lute was the fact that the grafted gland must be young. As we know, "the thoughts of youth are long thoughts," yet—according to Dr. Voronoff—they do not go to the length of sacrificing an interstitial gland to prolong the life of some worthier ancient—no matter how greatly his musical light may shine before men. But, though the youth of the human race be selfish, kind Nature has provided an animal relative whom we may rob with less compunction—the higher ape, chimpanzee, gibbon or orang-outang. His blood-test corresponds to our own, and his anthropoid interstitial, when homed in a human body, enters upon its new activities with wonderful zeal and aplomb.

The day is not far distant when, at the farewell concert of some great artist, instead of being smothered with roses, he will be shown the magnificent chimpanzee presented by admirers, as a means of rededicating his failing art to the service of humanity. Hard on the chimpanzee? Perhaps; but you can't make an omelette without breaking eggs.

Women Not Provided For

Why are the ladies, artists like Sembrich and Fremstad not mentioned? Because Dr. Voronoff says they must await the result of further experiments. Those performed on lady animals with masculine interstitial glands, though successful, tend to make them mannish, and they suppress the maternal instinct. This last danger no opera singer would willingly incur, of course! Besides, Dr. Voronoff says that ladies live longer than we do, and therefore are better placed for waiting a bit.

Dr. Voronoff's discovery of the means of prolonging life opens up a wonderful vista in music, and one of which advantage will unquestionably be taken. It has only been possible to skim its surface here. The whole fascinating story is told in the doctor's book, "Life," and it is a question whether anything written since the New Testament is of such vital interest to every individual of the human race.

10,000 HEAR CARUSO AT OCEAN GROVE

Nina Morgana and Albert Stoessel Aid Tenor in Brilliant Concert

[By a Staff Correspondent]

OCEAN GROVE, N. J., Aug. 15.—Caruso's annual recital in the Auditorium attracted an audience of 10,000 persons last night. The reigning monarch of tenorism is not only an artist to the faithful who yearly make their pilgrimage to this resort; he is hero and god, and they let him know it. His arrival in the summer city is an event like the official reception for a beloved potentate. These worshippers journey for many miles to hear their Caruso, from New York, from Philadelphia and every spa of the North Atlantic Coast. On this evening New York contributed a delegation of repre-

sentative Italians; society folk who, for some mysterious reason, happen to be sojourning on this side of the ocean, and the regular Caruso caravan, headed of course by Mr. Coppicus of the Metropolitan Bureau. The omnipresent Fortune Gallo was on hand with his charming American wife; Chev. Buzzi-Peccia, the composer, occupied a seat nearby; half a dozen New York managers, half a hundred teachers and half a thousand singers were tucked away in one tiny corner of vast expanse of seats. Ocean Grove, as every one knows, is a unique spot consecrated to religionists, Pryor's Band, surf-bathers, and, once a year, Caruso. The Auditorium is conducted by the gentlemen of the church, and admirably managed too. No concert the writer has ever attended could boast of such venerable and intelligent ushers. Last night we were escorted to our seats by a corps of bearded patriarchs, not one under three score and ten years it appeared at a hasty glance. Mr. Caruso must have thought of the *High Priests* of the Judgment Scene in the Temple of Ptah.

When we started out to state that 10,000 heard Mr. Caruso and his associates we thought only of worshippers within the Auditorium. The Ocean Grove pub-

licity department asserts that the summer colony numbers 100,000 souls. It is safe to assume, then, that every person in the resort heard Caruso last night, for the acoustics of the hall and village are excellent; not even the roar of the Atlantic three blocks away could cover the tenor's high chest tones. Mr. Caruso's singing has never been more robust or satisfying. His songs included the "Paradiso" aria from Meyerbeer's "L'Africaine" which, the "Bohème" aria, "Che Gelida Manina," the "Pagliacci" aria and a dozen others with encores. He was applauded and cheered and bravoed for several minutes after each offering, even the patriarchal ushers joined in the frenzied uproar.

Nina Morgana, soprano, and Albert Stoessel, violinist, were Mr. Caruso's assisting artists. Miss Morgana sang brilliantly and fluently the Shadow Song from "Dinorah," some Cadman and Horn tidbits, the Bellini "Sonnambula" aria, "Come per me sereno," and many encores; Miss Morgana has such a host of admirers here that she has been prevailed upon to appear in recital within a week or so. Mr. Stoessel played effectively, in tune and with crisp, clear technique. His offerings included two of

his own new compositions, unpretentious morsels, "Lullaby" and a "Humoresque."

Salvatore Fucito provided musicianly accompaniments for Mr. Caruso and Miss Morgana. Harrison E. Potter performed similar service for Mr. Stoessel. A. H.

The Carusos to Reside at the Hotel Vanderbilt

In spite of the announcement that the management of the Hotel Commodore had rearranged and redecorated a suite for Enrico Caruso and his family, the tenor, on his return to the city in the fall, will live at the Hotel Vanderbilt. The suite which the Carusos will occupy is the one built at the time of the erection of the hotel for Alfred Gwynne Vanderbilt, who was lost on the *Titanic*. The apartment, which is on the eighteenth floor, consists of twelve rooms, the entire south wing of that floor. The rooms are luxuriously decorated, the living room, which occupies the entire east front of the wing, being finished in rare woods and the dining room in red brocade and Circassian walnut. The suite was occupied for a number of years by the Women's City Club at an annual rental of \$18,000.

London Press Rises in Wrath Against Proposed Visit of Berlin Philharmonic

Storm Breaks when Cable from Germany Announces that Invitation to Nikisch Forces Had Emanated from British Metropolis—Stravinsky's Newest Works Open Controversy Between Noted Critics—Opera and Concert Season Nears End

By EDWIN EVANS

LONDON, ENG., Aug. 1.—The topic of the week has been a cable from Berlin announcing that negotiations have been begun for the purpose of bringing over the Berlin Philharmonic Orchestra next year with Arthur Nikisch as conductor, in response to an invitation emanating from London. At first this was regarded as a mere "trial balloon" sent up with true Teutonic clumsiness to ascertain our feelings in the matter. If that was the object, it was soon attained, as no little feeling against the invasion was aroused on the part of the press.

A representative of the paper went the rounds of the concert agents and other likely persons in the endeavor to trace the alleged invitation to its source, but failed to discover the identity of its author, who is apparently too modest to come forward and testify to his "broad-mindedness," if that is the right description of his action. The manager of the Berlin organization, Otto Müller, has, however testified, in an interview, to his existence.

The whole affair is a case of mistaken zeal. Every foreign conductor has testified to the excellence of our orchestras. The latest of them is Mr. Ansermet of the Geneva Symphony Concerts and the Diaghileff Ballet.

We have nothing to learn from Berlin to-day, whatever may have been the case a generation ago. On the other hand the economic position of our concert world, especially so far as orchestral concerts are concerned, has become so delicate, in consequence of increased expenditures, that only an international crank could consider this the right moment to confront our orchestras with quite unnecessary and undesirable foreign competition.

The British Symphony Orchestra is to take part with Adrian Boult as conductor, in the subscription concerts which are to open in October at the Kingsway Hall under the Quinlan management. Among the works announced are Vaughan Williams' "London" Symphony, Debussy's "La Mer," Strauss's "Don Quixote," symphonies by Haydn, Schumann, Tchaikovsky and Elgar and Arnold Bax's tone-poem, "The Garden of

Fond," which Frederick A. Stock is going to introduce to Chicago audiences during the forthcoming season.

The reception of the Stravinsky novelties was curious. Among our leading scribes, Mr. Scholes, for instance, confesses himself baffled, whereas Ernest Newman, whose organ appears simultaneously on Sunday morning, claims that no musician present found the new idiom in the least disconcerting. Both are kind enough to quote me, presumably to tempt me to rush in and "make copy," but if anyone has a pretext for controversy, it is Mr. Scholes, whose musicianship Mr. Newman has quite unconsciously put in question by the above remark. At this time of the year, when there is so little to write about, a genial little storm in a teacup is a welcome relaxation.

Opera Season Ends

To-day's performance of "La Bohème" brings the opera season to a close. The concluding week brought an addition to the repertoire in the ballet of "Thamar," in which Mme. Karsavina and M. Massine danced the leading parts.

This "choreographic drama" by Fokine belongs to the earlier group of works in which the company first became known to us, and it remains among the best because of its strong dramatic interest, the vivid choreography and Balakireff's picturesque music. It also provides Mme. Karsavina with one of her most striking parts and is therefore a favorite with her many admirers, who are disposed to regret that the more recent productions of the ballet give her no such opportunities.

Concerning the general outcome of the season, the leading article in to-day's *Daily Mail* voices a widely held opinion, which is that we are at the moment between two stools: "We have broken with the 'star' systems but we have not yet created in its place an efficient system of artistic ensemble aiming at perfection in all the details that go to a successful operatic production."

The concert season is also at an end. A week ago to-day two singers clashed on the same evening. Mme. Talia Mey gave her first recital at the Wigmore Hall and was a little nervous. This affected her phrasing but not the quality of her voice, which only needs a little more refinement to make her a remarkably attractive singer. Ursula Greville appeared at the Mortimer Hall, a small building whose acoustic properties are not helpful to a singer. Her voice was thus at a disadvantage compared with the piano, which frequently upset the balance required for her somewhat exiguous but otherwise pleasing voice. She has some of the qualities lacking in Mme. Mey, and an average of the two singers would have produced a happy effect. Among her songs were several new ones by British composers, but few of them were up to the higher standard recently created in English art-song.

ROTHWELL RESUMES BATON AT STADIUM

Noted Soloists Capture Favor During Next to Final Week of Summer Series

With Friday evening's concert the Stadium series came to an end. Mr. Rothwell, sufficiently recovered from his illness to conduct, led the concerts of the final fortnight. Some interesting soloists appeared on the closing evenings, among them Rafael Diaz, who sang operatic airs to an enthusiastic audience last Monday evening; Hipolito Lazaro, Mario Louise Wagner, Anna Fitzu, Marguerite Namara and Rosalie Miller. The programs offered works performed repeatedly at these concerts. For the soloists enthusiasm has been invariably warm.

Anna Fitzu was the soloist Wednesday night for the second time within three weeks. Her singing of "Ritorna Vincitor," from Verdi's "Aida," was interrupted by a sudden storm which she braved until the song was finished. Inasmuch as this was the last number preceding the intermission, the players took advantage of the notice on the program which states that "In case of rain half a performance shall constitute a full program," and departed. H. C.

Richard Buhlig, playing Tchaikovsky's B Minor Concerto, was the soloist on Thursday night. His playing was much applauded by a large audience which demanded and received an encore. Mr. Buhlig is always an artist of attainments. The orchestra played the "Pathétique" Symphony and "March Slave," by Tchaikovsky in a way which won the approval of the devotees of open air music concerts. H. C.

Daniel Wolf, a Baltimore pianist, and Rosalie Miller, soprano, were Friday evening's soloists on a program comprising Tchaikovsky's "Romeo and Juliet," the "Götterdämmerung" funeral march, the ballet music from Goldmark's "Queen of Sheba" and the "Ride of the Valkyries." Mr. Wolf has played in New York before and much better than he did in Liszt's "Hungarian Fantasia" last week. Miss Miller contributed the "Bird Song" from "Pagliacci" and some extras of very unexalted character. Why do singers estimate the intelligence of Stadium audiences so lightly as always to offer trash for encores? H. F. P.

Boston Artists Relax from Season's Strain



BOSTON, Aug. 16.—A Boston artist can have just as much fun as anyone else when he relaxes; if you're not sure of that, look at these pictures. For instance, look at illustration No. 1, if you want to see why Guy Maier's piano concerts for young people are so successful. Then (No. 2) Theodore Schroeder,

the noted vocal instructor, with four members of his professional singers' summer school, on their way up Hurricane Mountain at Kearsarge, N. H. No. 3 is Martha Baird, the Boston pianist, posing with Adrian van Lear, New York business man, to whom she was married on Aug. 4 at Los Angeles. No. 4 shows Bertha Wesselhoeft, the well-known

singing teacher, gathering flowers with her pupil, Geraldine Calla. Paul Shirley (No. 5) is playing his second favorite instrument. His first favorite is the viola d'Amore. Just look what he drew on the "up-bow" with this one! Finally, (No. 6) Henry Gideon and his pupil, Augusta Cooper, regard one another with mutual admiration.



Dear MUSICAL AMERICA:

In a quiet, but none the less, certain manner, the movement for the establishment of a Ministry of Fine Arts in the national government, to include a National Conservatory of Music and, perhaps, also, the expansion of the entire educational bureau, which heaven knows, is greatly needed, is gaining headway.

Considerable correspondence with some noted men of affairs shows that they are wholly in sympathy with the project, realize its importance and when they consider the time opportune, will be only too glad to lend their aid. Their present position, however, is that owing to the war, there are before Congress, and indeed before the nation, matters of such importance that all questions relating to education, culture, sanitation must wait their time.

This is the old cry and it shows that we are still lagging on the road of progress with all our boasted democracy, for the simple reason that it should appeal to common sense that the great cultural influences were never more needed than at the present time and that a nation has not advanced very far, which is concerned purely with material things and has so far as the national government is concerned no interest in matters to which the older nations have given grave concern for centuries.

Among those who have recently come to the aid of the project for a Ministry of Fine Arts is George Julian Zolnay, the eminent Rumanian sculptor of Washington who was recently elected President of the Arts Club there.

Zolnay is more than a sculptor and an artist. He is a man of fine education, a thorough American, has done some wonderful work in this country and is at the present moment engaged in reconstructing the Parthenon in the parks of Nashville, Tenn.

At a certain reception in that city tendered to him by all those interested in art at the Carnegie art gallery, he told how the Arts Club of Washington is going to back the movement to induce Congress to create a department of fine arts with a cabinet member at its head, under whose jurisdiction, the country will eventually have a national school of fine art, a national conservatory of music, etc., which will be the means of bringing about the absolute supremacy of the United States in every field of art.

In a personal letter, Mr. Zolnay states that he will miss no opportunity to spread the idea to further the propaganda and he expresses his conviction that through the instrumentality of the Fine Arts Club and other influences and with the aid of those, including your editor, who have been promoting the idea for years, individual members of Congress will be won over to see the importance of action.

A couple of weeks ago, several thousand persons from all parts of the state joined in a pilgrimage to the ruins of the colony in Pennsylvania established by "Ole Bull" the renowned Norwegian violinist.

As far back as 1852 Ole Bull headed an immigration of his countrymen to Potter County, Pa.

The present pilgrimage which was under the auspices of the State's Historical Commission was to honor the memory of the great musician who had become a

noted Pennsylvanian. Governor Sproul made the principal address, while Dr. George P. Donehoe told the history of the Ole Bull settlement which is known to very few people.

It seems that Ole Bull acquired a great affection for this country, where he had won a wonderful success.

To show his appreciation, instead of buying a splendid home for himself with the money he had made in this country, he bought some eleven thousand acres for the colonists, while he himself occupied a humble hut. "The colony," to use his words at the time, "was consecrated to liberty, baptized with independence and protected by the union's mighty flag."

Some three hundred stalwart Norwegian men, with their women and children followed the great musician to the mountains. The caravan passed through Coudersport to the amazement of the old settlers. Ole Bull camped with his compatriots in the forests and delighted them by his masterful playing of Norwegian melodies at their camp fires. Finally on Kettle Creek, Oleona was founded.

As time went on, Ole Bull laid out some five villages. The development of a railroad near the colony gave it great prosperity for a time and caused Ole Bull to buy twenty thousand additional acres.

Unfortunately for the enterprise and for Ole Bull, he was suddenly shocked by the statement that the agents who had sold the property had no right to transfer the title. The real owner of the land offered to sell it to him at a reduced sum, but Ole Bull could only raise enough money to protect the homesteads of the settlers. After five years of struggle, his health broke as the result of the strain upon him and of an attack of yellow fever, which he contracted when he was crossing Panama on his way to California and so the colony collapsed.

For years, the hut on the hill was the only evidence with a few ruins in the forest, of Ole Bull's effort to found a colony of Norwegians in his beloved state of Pennsylvania.

The Philadelphia Ledger, from which I have taken some of these facts, refers to the matter as "Ole Bull's Folly." It was not "folly," for the reason that it was through this enterprise of the old musician that we received the wonderful influx into this country of sturdy Norwegians, which has done so much to build up the North West and particularly the state of Minnesota, which largely owes its phenomenal growth and prosperity to these northmen.

I told you how Mrs. Hammerstein, the widow of the late Oscar, had resented, in an interview, a certain criticism that I ventured with respect to the benefit at the Hippodrome to raise the money for a memorial to the late impresario, which memorial was to take the shape of two scholarships for violinists, who by this means were to be enabled to study at the American Academy of Art in Rome.

It seemed, perhaps, a little ungracious to refer to the matter, though I had particularly exempted Mrs. Hammerstein herself from any responsibility, for the reason that I knew that Mrs. Hammerstein had herself contributed a large part of the expenses involved.

However, that I was fully justified in taking the matter up is shown by a recent suit which Mrs. Hammerstein has brought, as Treasurer of the Oscar Hammerstein Memorial Association, against Mme. Luisa Tetrazzini, the well-known opera singer, and which suit is for the sum of \$2,500.

According to the complaint, Mme. Tetrazzini agreed to sing at the concert for the benefit of the association at the Hippodrome for the modest sum of \$5,000, and although half this money was paid, the singer failed to appear and never returned the money she had received.

Commenting on this situation, Charles L. Wagner, who is the manager for John McCormack, who sang at this particular concert at the Hippodrome, writes me that he was "very much astounded" to read in the various papers, that Mme. Tetrazzini was to receive pay for her appearance at the Hammerstein Memorial.

Now, you may know, that it takes a great deal to "astound" Charles L. Wagner.

Wagner says that it was at the earnest solicitation of Mr. Guard, Mr. Blumenthal and Mrs. Hammerstein, that John McCormack gave his services at the same Memorial concert, and it was thoroughly understood that no one was to be paid.

He further says that John McCormack has hardly had a fair deal and then Mr. Wagner asks me what I think about it?

If I am to express my opinion, it is to the effect that Mr. Blumenthal, who I understand was the capable and responsible manager of the whole affair, should make a statement and explain not only with regard to the expenses of that concert but how it came about that Mme. Tetrazzini was to receive \$5,000 for singing at the benefit while John McCormack was to do it for love of the honored dead.

My good friend, Otis A. Poole writes me from Shizuoka, Japan, asking me to get a copy of the *New Republic* of May 26, in which there appeared an article by Louis Graves entitled "Getting the Stuff in Carolina."

So I got a copy of the *New Republic*, one of the most able of the literary magazines published in this country and read Mr. Graves' story, which describes how the Internal Revenue Officer at Washington put North Carolina at the head of the states that have illicit whiskey stills.

I do not suppose that you are particularly interested in Mr. Graves' very interesting description of a "Moonshine Center," and of the attitude to Prohibition of the good people there but I became interested because friend Poole considers that the time, the place, the game, the characters and even the names in this story provide all needed elements for a successful comic opera, provided, of course, the right satirist and composer would work together in getting it up.

"There would be," writes Mr. Poole, "an almost irresistible determination to use the actual name of 'Hillsboro' for the town and the actual name of the federal agent, 'Tom Arrowsmith' for the sheriff of the opera. And who would make a better judge of such a sympathetic court than say Lennox Pawle, who was Frederick Bantison in 'Monsieur Beaucaire'?" For Bantison has the guileless voice of arrested adolescence while his physiognomy and head piece are the ultimate limit of 'balmyness.'

"Think of the excited whispered song of the sheriff and his party," writes Poole, "as they came to the leeward of a hidden still they had been hunting and caught a whiff of it—'Sniff, Snuff, Sniff!' and try and imagine the full chorus of all Hillsboro as they watched with mixed emotions the ruthless outpouring of six barrels of the precious stuff into the village street gutters: a chorus beginning in the shrill jubulations of the prohibitionists and protests of the prudent, merging into a measured dirge and ending in tragic utterings as the crowd realized the horrible waste of so much pent up potential joy. The old fashioned social amenities of sixty years ago still flourish in these out of the way mountain places, in spite of the influx of motor cars and electric lights, and the ways of a maid with a man can furnish the romantic element needed to make the comic opera 'Moonshine' not lacking in that respect."

"A handsome young, new arrival (tenor) can be made to fall in love with the pretty daughter of the most exclusive of the old families and after the usual bumps in the course of true love, it can be shown toward the end of the opera that both the young man and the girl's father have been engaged in the making of moonshine whiskey for the sake of the risk and excitement of the game."

And that is why, from far away Japan, where your paper seems to have a considerable circulation, good friend Poole advised me to get the *New Republic* of May 26.

Let me add that I think his advice excellent and that nothing could have a surer success than a comic opera entitled "Moonshine," with the plot and the characters as he has suggested.

Writing about your circulation reminds me that that exquisite and charming little dancer, Lada, sent me a package the other day, which on opening disclosed a gift, which was marked: "Teeth from Lada."

They weren't. They were teeth from a whale, which the aforesaid lovely dancer had assisted in catching in the far North, where she had gone for a vacation, her father being a wealthy man engaged in the whaling business.

Now Lada writes that after an absence of two months, she is glad to be back in good old New York.

During her stay in Seattle, she says, she met many people who knew her through *MUSICAL AMERICA* and the strange part of it was that the Captain on one of the whale boats said his niece had read about her very often in *MUSICAL AMERICA*.

Lada, you may remember, gave some very interesting performances in New

York last season. She is typical of the natural ability that some of our young American women have as dancers. What I admire in her most is that not only are her dances original but that she always associates them with the best music, which adds to the grace of her performance and the pleasure of her audience.

While referring to my correspondence during these dog days, let me not forget a letter from Frieda Hempel, who with her handsome husband, W. B. Kahn, is staying at Maloja in Switzerland.

People have told me that a certain Paris paper published an interview with Hempel in which she was made to speak somewhat disrespectfully of American women and particularly of those in New York.

I doubt the authenticity of that interview. It was probably designed to injure her, for during the war Mme. Hempel behaved with scrupulous care, indeed she is a very wise little lady. Furthermore, she is one of the few artists who have come to this country, made good and been received with a great welcome, who really is grateful for her success.

Then, too, she has married an American and is herself now on the road to become an American citizen, which her marriage to Kahn makes her anyway.

Now it surely stands to reason that she would not go over, under existing conditions, to Paris and promptly proceed to criticize American women, which she is well enough informed to know, would naturally go far to injure her prospects as a successful concert singer, to say nothing of her future opportunities of continuing her very eminent operatic career in this country.

Anna Fitziu drew the second largest audience at the Stadium concerts this summer, there being, I have been told, 9000 people present. Her success, indeed, was so pronounced that the management have re-engaged her to sing again this month.

Fitziu owes a great deal to a very charming personality.

While in such rôles as she had to sing at the Metropolitan she appeared to advantage, I always thought that she was more fitted for concert work, though I presume she herself would be inclined to say that she preferred operatic work.

She illustrates a theory I have which particularly applies to young American singers who look to the Metropolitan as a finality instead of using it as a very important and valuable stepping stone. Thus they are very apt to wear their hearts out, waiting for the production of the few operas for which they are scheduled.

My conviction of the matter is founded simply on the fact that Maestro Gatti, even with the wonderful repertoire which he gives every season, has not enough opportunity for all those of his company who appeal to him.

For this reason, the debutante at the Metropolitan should consider that thereby she has received especially if she is successful, a most valuable endorsement but that then she should acquire a good concert repertoire which not even all of the great artists of the opera have. Then with the prestige of her connection with the Metropolitan, she can go ahead and win both fame and fortune on the concert stage.

A notable instance of the operatic artist who would have great opportunity on the concert stage had she a sufficient as well as an efficient concert repertoire occurs to me in the case of that very fine, handsome and distinguished prima donna, Olive Fremstad.

When she left the Metropolitan, she had before her at least two seasons on the concert stage in which she could have commanded virtually her own price, for her name and prestige had gone over the length and breadth of the land.

But, unfortunately, she had no concert repertoire and as it was impossible to give with the proper surroundings the scenes of operas, in which she had always shone with so much brilliancy, she was forced to a period of preparation and thus missed her chance, always, however, expecting to return to the operatic stage, from which, she has ever insisted among her intimate friends, she was barred by a cabal of prima donnas who were jealous of her.

How much truth there is to the charge, I leave her to settle with the aforesaid jealous prima donnas.

An American singer who is climbing the ladder to success three and four steps at a time is the well-known American

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

contralto, Mary Jordan, now under the management of the veteran, Loudon Charlton.

Miss Jordan has worked herself up to a place where she is one of the leading American contraltos.

On a certain occasion, where among a number of musical people the question of voices was being discussed, it was claimed that while we had produced in this country some fine baritones, one or two really prominent basses, many fine sopranos, still we were lacking, as compared with Italy and even Germany, in tenors among the men and contraltos among the women. It should interest Miss Jordan's friends as well as her manager to know that when the statement was disputed so far as contraltos go, one of the names of Americans most prominently mentioned was hers.

* * *

Some time ago, when it was announced that the Knickerbocker Hotel on Broadway and Forty-second Street was to be closed, all the furniture and belongings sold, as it was to be transformed into an office building, the friends of Enrico Caruso realized that as this particular hostelry had been his home for a number of years, he would have to move.

With that, about every hostelry in town made the most enticing propositions to the distinguished artist, as they considered the advertising value of his presence to be almost inestimable.

However, the Vanderbilt won out.

When they put up the furnishings of the old Knickerbocker, they naturally laid special stress upon those which had come from the particular suite that had been occupied by the noted Enrico and now they say, about 234 persons are happy in the belief that each one is sleeping in the bed, purchased at the auction of the hotel's effects, in which once slept the world's greatest tenor.

The auctioneers have my sincere admiration.

* * *

When the English fleet began to blockade the German Coast and thus prevent the influx of food supplies, one of the results was that the Germans, with characteristic ingenuity and enterprise, devoted themselves to replacing many needed articles with substitutes, which substitutes were known under the name of *ersatz*.

In the course of the war, when things grew worse and worse all the time, the substitutes or *ersatz* of whatever the article was became practically worthless and this led to the following catastrophe:

A poor musician well on in years, who had invested his savings in various enterprises which gave him a fair living found himself, through the general descent of commercial and industrial life, with his income so reduced that it barely enabled him to buy even the substitutes for food.

Having few friends and no relatives to regret him, he determined to commit suicide, for which purpose he went to a drug store and bought enough prussic acid to kill a horse. Then he went home, took the poison, wrote a letter of farewell to his few friends and went to bed to die.

In the morning, he awoke refreshed by a good night's sleep, to find himself in bed. Angry at the failure of the *ersatz* poison to work, he rose, washed, dressed and went to the drug store where he damned the man for selling him a worthless poison, so that instead of waking up in heaven or hell, he was still in purgatory, that is in Germany.

He determined to make another attempt and so he went out to buy a rope, which he took home to his room, adjusted the rope to a hook in the ceiling, fixed the noose on his neck, then kicked

away the chair on which he stood and promptly fell to the floor as the rope was made of paper and wouldn't bear his weight.

Disgusted, he went to the store, where he bought the rope and damned the proprietor with all the oaths he could think of, for selling him an *ersatz* rope.

While he was figuring how he could find some other means of shaking off his mortal apparatus, he felt the pangs of hunger and so fell in line with a number of people who were going to a municipal kitchen for soup.

When his turn came, he paid for a bowl of *ersatz* soup with an *ersatz* coin, drank the soup, went home and died in twenty minutes.

If I remember rightly, I owe this story of present conditions in Germany to that inimitable writer, Frank, whose books describing his vagabondage in the South American countries and in Germany immediately after the armistice, have been a source of endless joy to your

Mephisto

GALLO ENGAGES MORE PROMINENT ARTISTS

Singers and Conductors Will Make Guest Appearances

Besides the prominent operatic artists whom MUSICAL AMERICA has already mentioned as having been engaged for guest appearance with Fortune Gallo's San Carlo Opera Company at the Manhattan Opera House next month, a number of others have just been announced. Among these are Frank Pollock, who sang at the Manhattan under the Hammerstein régime; Nobuko Hara, a Japanese soprano, to be introduced to America; Charles Milhau, French tenor, from the Paris Opéra Comique and the New Orleans Opera; Myrna Sharlow of the Chicago Opera, and others to be announced later. Gaetano Merola, who conducted for Hammerstein at the Manhattan and London Opera Houses, is the musical director of the San Carlo Company. To alternate with him at the conductor's desk during the Manhattan season Mr. Gallo has invited Fulgenzio Guerrieri, formerly of the Boston Opera; Henry Hadley, associate conductor of the New York Philharmonic; Dirk Foch, visiting Hollander conductor, and Cesaro Soderro, Italian conductor.

The regular members of the San Carlo roster to be heard both at the Manhattan and on tour are Queena Mario, Bettina Freeman, Luisa D'Arclee, Sofia Charlebois, sopranos; Stella de Mette, Alice Homer, Frances Morosini, mezzo-sopranos; Manuel Salazar, Giuseppe Agostini, Eugenio Cibelli, Romeo Boscacci and Luciano Rossini, tenors; Mario Valle, Vincente Ballester and Nicola D'Amico, baritones, and Pietro De Biasi and Natale Cervi, basses.

Winton & Livingston, Inc., Become National Concerts, Inc.

The firm name of Winton & Livingston, Inc., has been changed to National Concerts, Inc., retaining the same offices at 1451 Broadway, New York City. John Brown, president of the former corporation, is now president and managing director of the new firm. There will be no change in the list of artists under the management of this firm, the principal attractions for the season 1920-21 being Rosa Ponselle, Riccardo Stracciari, Florence Macbeth, Margaret Romaine, Nicola Zerola, Yvonne Gall, Eddy Brown, Sascha Jacobsen, Oscar Seagle, George Meader, Barbara Maurel, Carmela Ponselle, Tollefsen Trio and Estelle Lieblich.

Joself Stopak to Play at Festival in Scheveningen, Holland

Joself Stopak, violinist, who will appear next season in America, has just cabled his managers, Haensel & Jones, that he will appear on Aug. 15, with Jacques Thibaud, at the big Scheveningen Music Festival, playing the Bach Concerto.

Walter L. Bogert, the New York teacher of singing, is spending the summer at Kennebunkport, Me.

Austrian Band Plays Haydn Hymn for the Last Time in Vienna



Photo by Keystone View Co.

Army Musicians Heard by Viennese Before Their Disbanding

VIENNA, Aug. 10.—What might well be called the funeral of the "Kaiser hymn" as well as of the Austrian army in Vienna, took place in the square Am Hof recently, when the best known military band played the song for the last time to their comrades-in-arms. The forces were disbanded by the order of the Allies, though they had hoped to support the Austrian Republic. Not again will the Viennese thrill to the strains of

Haydn's noble music, setting the Austrian national hymn. Both words and music have been discarded, as being allied with the Hapsburg dynasty. For it there has been substituted a new song, words by Dr. Karl Renner, former State Secretary, and music by Wilhelm Kienzl, composer of the music dramas "Kuhreigen" and "Der Evangelimann." The new song ends with the words: "Thou glorious land, our native land, We love thee, we shield thee."

Graveure in Recital at Lakeside, Ohio

LAKESIDE, OHIO, Aug. 14.—Lou's Graveure carried the message of music to the countryside at his concert here last night, when he sang to 2600 persons in a large tent on the shores off Erie. Eight thousand persons are camping on the shores of the lake, from all parts of the country, and everyone who could crowd into the tent came, while

hundreds were turned away. A group of folk songs by Korbay was followed with a group of Irish songs arranged by Arms-Fisher. He sang also a group of Bohemian songs by Vincent Pisek, and a group of French songs, which included a Nocturne by César Franck. His American group included "My Menagerie," "Pleading," and "Corals," by Bryceson Trehearne. Francis Moore was accompanist.

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Favoritism Bound to Creep Into Conservatories Controlled by Government, Says Frank Damrosch

Founder of the Institute of Musical Art Describes His Efforts to Found Famous Institution—The Endowed Conservatory Represents Finest Type of School, He Believes—Failings of the European Conservatories Run by Government—The Need in America

DESPITE our somewhat short musical life in this country, we have managed to build up certain musical landmarks which are monuments to the vision of some pioneer. One of these is the Institute of Musical Art in New York which owes its being to the work of Frank Damrosch, and to the support of a wealthy patron who realized the need of an institution of that kind.

In view of present-day interest, when the desire for a National Conservatory is growing apace, the word of Mr. Damrosch concerning the upbuilding of his institution may be hearkened to.

"For years," said Mr. Damrosch, "I had thought of the possibility of an endowed musical institution, such as the universities in this country, which would offer students an equipment equal to that offered by any institution abroad.

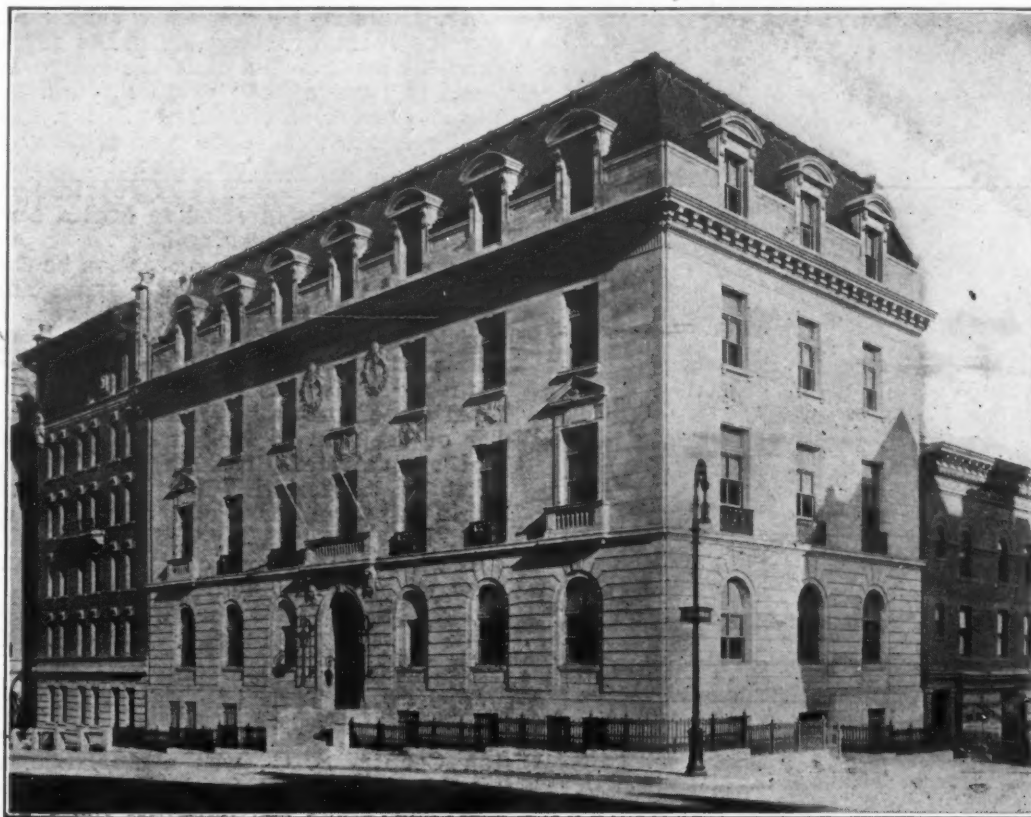
"You see in this country most conservatories, so called, are run purely to make money, and the directors of the conservatory are actually dependent on the pupils for the support of the institution. In this way the pupils are given fairly free rein; if they wish to take some subjects, they do so, if not they will leave them out. The result is that they come out with perhaps a fairly glib technique, if that, on some instrument, but with absolutely no general musical culture.

Held to the Rules

"My idea was to build up an institution which would encourage individual talents, but which would at the same time offer a general and thorough musical education to every pupil. In other words, the pupil was held to the rules of an institution which could prescribe for him better than he could for himself, and the institution would not conform to the whimsies of an individual.

"It was hard at first to get any one to understand such a principle in regard to music, but James Loeb, a man of broad vision, realized the fine possibilities behind the plan, and endowed the institution.

"The fact that our school is endowed



Building Occupied by the Institute of Musical Art, a Musical Landmark in This Country

has enabled us to uphold the standards of the institution. As is the case in the universities, the pupil with his tuition fee, does not begin to pay the actual cost of his tuition, and hence we are able to set the conditions of the student's work. Besides this, again as in our universities, we demand that the pupil who enters the school have a certain amount of general education, namely a high school training; with the younger pupils, we demand that they go to school until they attain this added work.

Conferences Help Work

"Much of the success, of course, of the institution has been caused also by the attitude of the instructors. We aim to have teachers of the highest caliber, exponents of every branch and system of teaching. Like college teachers, they are salaried, and hence put into the work all their possible effort. To better promote understanding between teachers, we have very frequent meetings and conferences. Each department has its own head who meets with the teachers under him. To these departmental meetings I do not go unless I am especially asked, as I feel the teachers will talk more freely together. Then we have general conferences of the entire faculty regularly. The advantage of this is that the teachers put before each other their pedagogical problems and experi-

ments, and are thus able to impart and gain helpful ideas.

"Every pupil who comes into the school plays for me and I advise him as to an instructor. From time to time I hear him again and ascertain his progress.

"Record is also kept of every pupil's work. Thus," and here Dr. Damrosch displayed some of the records kept with absolute precision and zeal, of the pupil's work. "We are able years after, if asked, to tell exactly how the pupil progressed and what was his standing here. Our yearly records—including programs, speeches, celebrations, lectures, etc.—are also kept in bound volumes for constant reference.

"Then of course every pupil in the school has training in ensemble work. We have our school orchestra and chorus, directed by myself. Our orchestra gives yearly concerts, the programs of which rank with the best of symphony programs.

"Then of course there is our reference library with its thousands of volumes to which our pupils all have access, as reference. And also there is the musical circulation library of which they invariably take advantage. Our building is one of my special prides, too, built up as it was with the object of being a home of beauty and of music, and I think we have succeeded in making it such.



Frank Damrosch, Founder of the Institute

"Of course before I evolved my system for the school I had to do much investigating and exploring. I visited practically all the great conservatories abroad and I believe that the Institute ranks with any of them, and in some ways certainly outranks them.

"For instance, in the matter of conferences between teachers. Abroad they are practically unheard of. I remember asking at the great conservatories whether they ever had such meetings, and everywhere the idea was unknown. In Leipzig, they said, 'Conferences? Why, Nikisch, he's never here. He is always traveling. Sometimes we meet over a glass of beer and talk of our work. But regular conferences? Never.'

"Then I found also that in the conservatories there was much favoritism shown toward the teachers, and the favorites of the directors were treated with much leniency. This was especially true of governmental conservatories, a fact told to me by Gevaert himself. And that is why I do not believe in conservatories controlled by the government. Partisanship or inefficiency creeps in.

"I believe what our country needs is the type of conservatories parallel to our university, endowed sufficiently so that, being certain of their support, they may uphold the standards they have marked for themselves. We must also have the proper attitude from the public, especially the press, toward such institutions so that they will rank them with universities in prestige.

"In other words, we need full-hearted support of institutions whose purpose is to bring to artist, teacher and amateur alike a comprehensive musical education and to afford the coming generations honest judgment and an open outlook into art." F. R. G.

DAMROSCH SECURES UNFAMILIAR SCORES

Will Give First Performances to Many Modern Works in Historic Cycle

Walter Damrosch, conductor of the New York Symphony Orchestra, has announced that he intends to bring with him from abroad a considerable number of new works, many of which he received from the composers' own hands for first performance in this country next season. England, Italy and France have contributed largely to this list which includes compositions by Vaughan Williams, Gabriel Fauré, Roger-Ducasse, Vincent d'Indy, Pich-Mangiagalli de Sabata and Malipiero.

It is the purpose of Mr. Damrosch to employ these works in programs in the contemporary section of the historical cycle to be given next season at Carnegie Hall by the New York Symphony Orchestra in which the development of the symphonic orchestra, and the symphonic form will be demonstrated, and in which these modern composers will present the very last word.

Gen. Allen, commanding the American forces in Germany, has invited Mr. Damrosch to Coblenz for the purpose of examining American army bands. After his visit to Coblenz Mr. Damrosch plans a three weeks' vacation at a continental

seashore resort. He will then sail from Havre on the *Lafayette*, Sept. 11, for New York.

CONCERT AT GAMUT CLUB

Los Angeles Society Continues Its Summer Musicales

LOS ANGELES, CAL., Aug. 5.—Midsummer heat effects no diminution of interest in the dinners of the Gamut Club. That of last night brought out a large attendance and the music and speeches with which the club and guests were regaled were of the best.

Two of the chief guests were Commander Enrico Piana, of the Italian Royal Navy, and his wife, formerly Isabella Curl, of Los Angeles. He made an interesting address on conditions in Italy and his wife sang "Una Voce Poco Fa" and another number, to her own accompaniment, showing that she has lost nothing of her vocal charm by her residence in Italy. Edith Lillian Clark, pianist, played Liszt and Chopin numbers in excellent style and Mable Bush again proved her possibilities as a coming soprano. The members of the quartet of which she is the first soprano, sang several numbers to accompaniment of their teacher, Myra Vickers, singing with exquisite unity. Rowena Blincoe and Eleanor Maginussen presented enjoyable readings, and an unusual variety of

speeches were heard from William Standing, W. G. Stewart, recently of the New York Hippodrome; Charles F. Lummis, Professor Shapiro and Henry Myers, formerly theatrical manager of New York; W. L. Dodd, Otto Lederer, Dr. Reynolds and Seward Simons.

Plans are under way, headed by Dr. C. E. Reynolds and William Standing, to form a dramatic section of the club and to produce dramas on the Gamut Club stage. There are so many of the leading actors of the present and former days in Los Angeles that it is expected to develop a dramatic side to the club that will be unique and it is hoped will be second only to the New York Dramatic Clubs. W. F. G.

Sousa's Band Gives Pair of Concerts in Portland, Me.

PORTLAND, ME., Aug. 12.—John Philip Sousa and his band gave two concerts in Portland before enormous audiences in the City Hall on Monday afternoon and evening. Both concerts demonstrated the remarkable perfection to which Sousa has developed his band. Special features in the afternoon were the vocal solos of Marjorie Moody, soprano, who sang charmingly and responded to the applause by two of Sousa's songs. The xylophone solo by George J. Carey and the cornet solo by John Dolan were also much applauded. Marjorie Moody sang again in the evening with equal success and Winifred Bambrick gave a harp solo. A. B.

MARIE MIKOVA IN BERKELEY

New York Pianist Introduces New Work of Novak at University Recital

BERKELEY, CAL., Aug. 7.—One of the marked successes of the season was that scored recently by Marie Mikova, the New York pianist, who gave a most interesting recital in Wheeler Hall of the University of California. It was a brilliant affair and Miss Mikova won enthusiastic applause.

The occasion served to introduce to this country Novak's interesting suite "Exoticism." She also played artistically Beethoven's "Appassionata" sonata, two Debussy preludes, Liszt's Eleventh Rhapsodie and four etudes of the same composer and Chopin's G Minor Ballade. Other recitals where Miss Mikova won deserved success included appearances with Sascha Jacobinoff, the gifted violinist, in the César Franck and the "Kreutzer" sonatas. Miss Mikova is at present visiting Omaha, Neb. On Sept. 8 she will be heard in Cazenovia, N. Y., after which she will proceed to New York to prepare for her Aeolian Hall recital scheduled for Nov. 4.

Arrangements have been completed with the International Concert Bureau of New York whereby Leopold Godowsky and Max Rosen will appear in Reno, Nev., in joint recital next season. Other artists who will be heard in Reno will be Irene Pavloska, Elias Breeskin and Virginia Rea.

Musicians Join Roycrofters



Lucille Drummond, Mrs. Jack Stannard, Olive Nevin and Jack Stannard at the Roycroft Convention Picnic

EVERY summer in the first part of July, Olive Nevin, Rosa Hamilton, the Pittsburgh contralto, Martha Alexander, violinist, and Lillian Gearheart form the Roycroft Concert Company, at the annual convention of the Roycrofters and Philistines at East Aurora. At this time, the friends and admirers of Elbert Hubbard come back to the well-known colony home, and revel in out of doors and hobbies. The speakers this year were Richard Le Gallienne on poetry, Edmund Vance Cooke, Edwin Markham, Gutzon Borglum, George Coleman, Dr. Baker. Dr. Eaton, of *Leslie's Weekly*,

gave a wonderfully inspiring talk; Dr. Carver, the Chiropractic, showed how everything can be cured, and Ernest Thompson Seton delighted with stories of animals and Indians. Besides this there were out of door hikes and picnics. There was also a vaudeville show and the above picture makes this record of Olive Nevin's first appearance in vaudeville. She and Jack Stannard of Detroit were billed as the "Roycroft Sisters" and they gave an imitation song and dance dealing with the failings of the musicians themselves and of the dancers at the Inn.

Violin-Making, The Recreation of Spartanburg's Veteran Minister

Dr. S. T. Hallman, Seventy-four Year Old Pastor of Lutheran Church, Dedicates Spare Moments to Fashioning Instruments—His Expertness in Work—How He Became Devoted to the Art

SPARTANBURG, S. C., Aug. 6.—Dr. S. T. Hallman, pastor of the Lutheran Church of this city, now in his seventy-fourth year, is a violin maker by way of recreation. He has to his credit seventeen violins, several of which have brought \$150 each. Some of the instruments he has turned out are classed as high as \$250 and \$500. Noted violin players have visited the little shop in the backyard of the Lutheran parsonage here, where the aged minister in hours of recreation

works on these fine-toned instruments. The wood from which they are made—maple, willow, etc., is cut from the forests by his friends, turned into boards of convenient lengths, and shipped him by express.

Dr. Hallman's shop is unique in that it is equipped with machinery and tools which he himself has invented. He has a yoke or vise for gluing on violin necks which he says is far better than the best violin makers use. The device is so

simple that it costs but a trifle to make. Dr. Hallman also has a bow-hairing jack, with controls at both ends, which he declares surpasses anything known to present-day violin makers. He refuses to have them patented, but works on turning out excellent violins for well-known violin players with but one thought—that of love for the work.

Dr. Hallman has repaired violins for persons in many states. He has taken rare old instruments that seemed to be wrecked beyond hope of repair and restored them to their former glory. So neatly is his work done, and with such infinite pains, that one cannot discover just where the board was repaired or where a piece is inserted to heal a scar caused by some smashing blow.

The most fascinating recreation he can find, says Dr. Hallman, is making and repairing violins. His latest creation, of which he is very proud, has been pronounced by experts to be an instrument of rare merit. The bottom is formed from fumed maple given him by a member of the firm of Height & Son, large violin makers of Brooklyn, N. Y., as a token of appreciation for his excellent work. The top board of the violin is of wood known to be 125 years old, and it is this which is the secret of its tonal sweetness, says Dr. Hallman.

Dr. Hallman's own account of how he came to be a violin maker is most interesting.

How He Turned to This Work

His father, David Hallman, of Lexington County, S. C., was a workman in wood and iron; was, indeed, an all-round mechanic. The son inherited these mechanical traits and was often busily engaged in his father's shop, where he was fond of experimenting, and often invented articles which indicated his talent for this art work. Once, when quite a young lad, he made a "spooling wheel" for his mother for winding thread on spools preparatory to the warping and weaving of cloth. This wheel was in use many years.

In early life he learned to make and tune reeds for accordions, and by some kind of intuition could repair violin bows—and made a toy violin. He learned to play the violin without any tutelage whatever, playing several tunes the first week he attempted the violin.

As his years multiplied he made certain farm implements and became skilled in the use of tools.

Thus, all through his life he found recreative pleasure in things of this nature. In the building of churches during his ministry he found his knowledge and skill of special use, often saving his congregation considerable money.

Then, very naturally, when age was coming on, his mind turned to his early love for the violin, and to make and repair these instruments became a most pleasurable recreation to him, adding much to his comfort, as well as proving a blessing.

He has made up to this time seventeen violins and repaired hundreds of violins and other instruments. Nor has he ever failed in the production of good tones, several high-class violins standing to his credit, some of which will in time probably become historic.

JACOBINOFF IN EAST

Violinist Closes Successful Season at University of California

BERKELEY, CAL., Aug. 8.—Sascha Jacobinoff, violinist, who has been appearing in many concerts and recitals under the auspices of the University of California, where he has been in charge of the orchestra and large classes of students, concluded his summer work with a most successful recital recently. He and Marie Mikova, pianist, also connected with the university's summer school were heard in a program which comprised the last two movements of the César Franck and "Kreutzer" sonatas. The applause received was so ovational that the artists were obliged to repeat the entire program.

Mr. Jacobinoff is now travelling eastward and expects to arrive in New York shortly when after a short rest at his home in Germantown, Pa., he will begin preparations for his many fall and winter appearances already booked.

Zerffi Pupils Well Received in Light Opera Productions

After a busy summer, William Zerffi will open his fall term on Sept. 6. Among his many professional pupils are Cissie Sewell and Edna Bates of the cast of "Honey Girl." George Sewell, another pupil, was recently accorded a splendid reception for her work in "Buddies," which opened in Chicago recently.

DETROIT FORCES END SUMMER SERIES

Much Success Attends Outdoor Concerts—Gabrilowitsch Said to Be Still Here

DETROIT, Aug. 6.—The first season of summer "Pop" concerts came to a close last week amid much enthusiasm, the keenest praise being lavished upon the Detroit Symphony Orchestra, Victor Kolar, who conducted, and Harry Cyphers, who managed the series at Arenas Gardens.

These concerts were a decided innovation in this city and the consensus of opinion was that Detroiters would be slow in acquiring the habit of frequenting them. On the contrary, the public did appreciate their value and, though the course lasted but three months, the attendance steadily increased until, during July, table seats were at a premium.

At the beginning of the series, Mr. Kolar placed several "popular" numbers on each program, but as the season progressed he realized that the more substantial compositions made the stronger appeal. As a result, the Arena programs were made up of melodious but standard works, interspersed here and there with a movement of a symphony and one light opera selection. The closing program, a representative one, contained Mozart's overture to "The Marriage of Figaro," intermezzo from Delibes' "Naila," a Liszt Rhapsody, Schumann's "Dance of the Nymphs and Satyrs," dances from "Henry VIII" by German, Barcarolle from "The Tales of Hoffman," selections from Herbert's "Sweethearts," and the introduction to the third act of "Lohengrin," together with several "request" encores. Mr. Kolar and his men were deluged with applause throughout the evening, and at its close the orchestra, in compliment to its leader, broke into the strains of "He's a Jolly Good Fellow."

Immediately following the concert, Victor Kolar left for Long Branch, N. J., and William Graefing King, assistant concertmaster, departed for Charlevoix. Djina Ostrowska, the first harpist, will spend the remainder of the summer at Seal Harbor, Me., and Ludwig West, cellist, will go to Klinger Lake, Ind. Edward Tak, of the first violin section, has left the Detroit forces and has joined the Chicago Symphony Orchestra.

W. H. C. Burnett, manager of Louis Graveure, has been summering at the Edgewater Beach Hotel, Chicago.

Leman Orchestra and Soloists Give Concert at Atlantic City

ATLANTIC CITY, N. J., Aug. 10.—The symphony concert of the Leman Symphony Orchestra on the Steel Pier Sunday night brought forward as soloist Enrice Aresoni, the tenor, whose singing made a distinctly favorable impression. His singing of the aria from "Bohème" aroused the appreciation of the audience, and he was forced to respond to three encores. Olive Nevin sang *Oxana's* Song from "Christmas Night," in which she was given an opportunity to bring into play those bits of expression which mark the individuality of this singer. Earl Beatty, pianist, played Mendelssohn's "Capriccio Brillante," Op. 22, with the orchestra in a splendid manner. Orchestral numbers which were well received were, "Dance of the Hours," Raff's "Leonore" Symphony and Liszt's Hungarian Rhapsody No. 2. Several numbers of a lighter nature were played for encores. A. R.

SCHENECTADY, N. Y.—Emma Schult Gilbert of New York, who is spending the summer here with her parents, sang to a Sunday evening audience of 15,000 persons recently. Miss Gilbert's program consisted largely of old favorites which her singing had made popular when she was a resident of Schenectady.

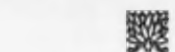
BARNESVILLE, OHIO.—The Woman's Musical Club of Wheeling, W. Va., assisted by Elmer G. Hoelze, soloist, and Oliver Edwards, cellist, gave a concert at the First Presbyterian Church one evening the early part of the month.

FAIRMONT, W. VA.—A recital was given by Florence Clayton Dunham, organist; Jackson Clyde Kinsey, baritone, and Hazel Bock, pianist, in the First Methodist Church the latter part of last month. Mrs. Dunham is a pupil of Clarence Eddy.

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Grainger to Explore Denmark for Folk Music



Percy Grainger and Some of His Students at the Chicago Musical College, Where He Held a Master Class During June and July. Grainger Is Seen in the Middle of the Front Row; to the Right of Him Is Lotta Mills Hough, His Assistant Teacher, and Right of Her Is Mortimer Browning, Winner of the First Grainger Scholarship; to the Left of Grainger Is Nine-Year-Old Muriel Kerr, Winner of the Second Scholarship, and Next to Her Are Mabel Babington and Carolyn Schuyler, Both Winners of the Third Grainger Scholarships

CHICAGO, Aug. 10.—Successful as Percy Grainger has been in his work at the Chicago Musical College, both this summer and last, he is unable to accede to the desire of that institution that he return next summer to conduct a similar class, as Mr. Grainger and his mother have made plans for a long vacation in Denmark, where the young Australian will collect Danish folksongs with Denmark's veteran folksong collector, Evald Tang Kristensen, during the summer of 1921, prior to extensive concert tours in

Norway, Denmark, Sweden and Holland that will keep them both in Europe during the fall and early winter.

Mr. Grainger is highly delighted with the master class that he has been conducting for the past five weeks as guest teacher at the Chicago Musical College. Drawn from every part of the United States and Canada it contained a variety of talent that greatly pleased the young Australian virtuoso and responded to his ideas and suggestions with unusual enthusiasm. Grainger's class numbered seventy-six, while Mrs. Williston Hough, Mr. Grainger's assistant teacher, had a class of forty-seven

students. Mrs. Hough, who has studied with Grainger for several years and knows his method of teaching, enabled him to cover a still wider field of tuition than was possible last year.

Grainger has nothing but praise for the fine atmosphere of work and high endeavor that prevails at the Chicago Musical College and considers it an ideal place for intensive artistic effort.

The broadness of Grainger's artistic sympathies are well known and his catholicity of musical taste is in evidence no less in his teaching than in his concert work. He wishes his students to be familiar with the best examples of

every school and era of piano music, and considers this not only desirable from an esthetic standpoint but to be a matter of foremost technical necessity as well.

In particular he believes that every English-speaking pianist should be thoroughly at home in the compositions of composers of his own race, and in this respect, as in all others, he found his Chicago students instantly responsive to his suggestions. Last summer he taught 355 Anglo-Saxon piano compositions, while this summer no less than 606 works by American and British composers were brought to him in his lessons during the five weeks' course.

Truth in Criticism—Why Not?

Critic Should State Effect of Performance on Audience as Well as Record His Individual Impression—Heifetz's London Reception Cited

WILLIAM LYON PHELPS
President of the New Haven Symphony Orchestra

WHAT is probably both the briefest and the most unsympathetic criticism of Heifetz ever written appears in the *London Mercury* for July, signed by Edward J. Dent. It consists of two sentences in a four-page review of the music of the month. The best compliment paid to America in the article is an unintentional one, for Heifetz is classed as an American. How glad I should be if we could claim him! Under the heading, "The American Invasion," the first two sentences read as follows: "During the past month the Queen's Hall has seen a succession of first appearances of American performers, headed by a violinist, Mr. Jascha Heifetz, whose ingen-

ious methods of advertisement secured him a full house for his first recital. He is a virtuoso of quite extraordinary dexterity, but as an interpreter of serious music he failed to make any impression."

Now no one should quarrel with any musical critic for the frank expression of his own views. That is what he is present to give, and that is what readers expect of him. Incidentally, I suspect that the London critic and the accomplished editor of *MUSICAL AMERICA* are in substantial agreement on Heifetz; though, loath as I am to differ from the latter, to me Heifetz is one of the great musicians of the world, not merely as a technician, but as an interpreter. As the Germans used to say before 1914, "I swim in joy" when I hear him play. But whether the London critic is right or not about the actual worth of Heifetz's per-

formances, I am quite sure that his last six words are not accurate, "He failed to make any impression." Does any one who has heard Heifetz believe that those words describe the effect produced by Heifetz, not on the critic, but on the audience?

The Personal Bias

Although I admire our New York musical critics, and believe them to be both able and honest, I have observed more that once statements where their own personal bias has led them, quite unconsciously, I am sure, to give an account of the impression made by a singer, player or composition that does not strictly accord with the facts. I remember in particular one work, produced under the direction of Mr. Stransky last season—which was received by the audience with every sign of enthusiasm and delight—and yet, one of our best metropolitan critics, who happened to dislike this composition, stated that it was coldly received.

Not for a moment would I attempt to compare my judgment of music with that of the professional critic; but I happened to be present and observed the actual impression made on the audience. It would be well in every case if our critics—both of music and of drama—would divide their articles into two parts, impressions and facts—if they would state frankly just how the audience received the presentation, and then praise or attack, according to their own personal judgment.

I heartily agree with the editor of *MUSICAL AMERICA* that no critic should be forced to write a review to appear "the morning after"; this is a situation I have deplored for many years in theatrical criticism. A criticism should be a work of art, and should not be regarded as "news." Let the newspaper on the following morning contain the title of the work, the singers and players and an impartial statement of the size and behavior of the audience; and let criticism be reserved for the next Sunday or the next month. It would be absurd to expect an authoritative book review to appear the day after the book was published.

Max Rosen, violinist, and Virginia Rea, soprano, are announced to appear next season with the Los Angeles Symphony under Walter Henry Rothwell. Both artists are under the management of the International Concert Bureau.

Edna Thomas Will Sing Creole Folk-Songs in Concert



Edna Thomas, Popular Recital Mezzo-Soprano

Edna Thomas, mezzo-soprano, who made such an excellent impression when presented in New York last season, has just signed a long term contract with Catharine A. Bamman. It is understood that the Creole songs of which Miss Thomas has made comprehensive study, and which she gives so entertainingly in a rare costume bequeathed to her by a real *grande dame* Creole of romantic New Orleans of 1830, will continue to find a place on her programs. Miss Thomas was "raised" in New Orleans consequently her comprehension, and interpretation of the Creole melodies is more than ordinarily authentic, many of the songs having been taught her by the same old Creole aristocrat who gave her the costume, others by old darkies within whose memories lies hid a mine of rich musical material, and whose peculiar patois composed of French, Spanish and Negro, is considerably more intricate than the music of the Northern negro.

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MISCHA VIÓLIN

*from a triumphal tour of South America
where reliable critics have classed him*

*Among the World's Greatest
Violinists*

DÉBUT

Carnegie Hall, Sunday, Oct. 3, 1920

JOSEF ADLER at the Piano

Press Comment from Precocity to Maturity

Oct. 20, 1912

Again in the last few years the light of the concert halls has cast a halo around an array of youthful talent, such as Jascha Heifetz, Mischa Elman, Korngold, Dyck and Spiwakowski. Of these "wonder talents" Mischa Viólin offers without doubt the most promise. At the age of 13 this virtuoso has already a virile style, a remarkable assurance and a full, warm tone. His playing of the Paganini Caprice, one of the most difficult in the literature, wherein he sported with the most complicated chromatics and interchanging staccato and pizzicato passages, bordered on the miraculous.

Vossische Zeitung, Berlin.

* * *

Oct. 20, 1912

What this youthful artist offered was really astounding. He has refined temperament and plays with absolute assurance that recognizes no difficulties. His interpretation suggests mature understanding, his tone is rich and full and his "finesse" amazing.

Boersen Courier, Berlin.

July 17, 1915

Since von Vecsey who was here in 1912, Rio de Janeiro has not had an opportunity to admire a foreign violinist so sensational, with the difference in favor of Mischa Viólin that von Vecsey had attained his utmost development and Mischa is still a boy of 16.

O Paiz, Rio de Janeiro, Brazil.

* * *

Aug. 28, 1915

To me, even admiring his wonderful technique, what is most alluring in the young violinist is his passion, his sentiment, the magic of his bow and the elegance and refinement of his interpretation. A truly great artist.

Estado de Sao Paulo, Sao Paulo, Brazil.

* * *

Nov. 3, 1915

Mischa Viólin is a genuine, great artist, such as there are but few. In all of his offerings we wondered at his unusual technique, his perfect intonation, his bowing, his grace and fine impression. His playing is the message of a fiery, youthful soul.

El Diario, Buenos Aires, Argentina.

Oct. 22, 1919

Mischa Viólin is a young Russian of 20, born at Odessa; his name, predestined for the violin, is worthy of him, for the instrument in his hands is a real human soul. It sings, it cries, it weeps, it suffers, it is in a word perfect and of all the great violinists who have come to Buenos Aires, we must award to him the palm and a palm of purest gold.

La Prensa, Buenos Aires, Argentina.

* * *

May 3, 1920

When we recall that this is the seventh recital that he has played in Rio within five weeks and that he has not repeated a number played previously, we marvel at his knowledge. Within our history no virtuoso has laid claim to such popularity, not even Vecsey or Kubelik of world fame to whose prodigious technique Mischa Viólin fully measures up, with an added quality of fiery temperament.

Correio da Manhã, Rio de Janeiro, Brazil.

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Tokio Hears Yamada Setting of Maeterlinck Work

"Death of Tintagiles," with Music by Native Composer, Performed — "Shiman-gedoh," Native Drama, Also Set to Music by Him—Ohtaguro Builds New Music Hall

TOKIO, JAPAN, July 10.—On glancing backward at the past season, the efforts of Koscak Yamada stand pre-eminently forth in various productions. Indeed, the season seems to have been a most prolific one for this composer. On June 19 Koscak Yamada excellently conducted a charity concert given in Tokio. The orchestra under his bâton offered admirable ensemble work and the interpretations were most remarkable. Besides the overture to Gluck's "Iphigenia in Aulis," Volkmann's Serenade and Tchaikovsky's works, Koscak Yamada gave two of his recent compositions, viz., "The Death of Tintagiles" and "Shiman-gedoh."

"The Death of Tintagiles" was composed by Yamada for the drama of that title by Maeterlinck performed some months ago by some young men of noble families. They gave the drama at a private theater, their irresistible passion for dramatic expression having overcome the opposition that had been brought to bear upon them.



A Scene from the Recent Performance in Tokio of Maeterlinck's "Death of Tintagiles," Set to Music by Koscak Yamada

A large portion of the success of the drama was due to the music furnished by Koscak Yamada, who shows a preference for Maeterlinck's works, having already composed music

for "Les Sept Princesses," "Alladine et Palomides" and "Aglavaine et Sélysette." "The Death of Tintagiles" is counted by him as among his best beloved musical productions.

"Shiman-gedoh" was also composed by Yamada for that drama, recently put on the stage in Tokio. The plot of the drama was as follows: The wife of a Brahman high priest, angered because her love for a disciple of strict morality is unrequited, calumniates him to her husband, who orders his disciple to take the lives of one hundred persons, affirming it to be the only means of entering the mysteries of religion. The faithful disciple kills ninety-nine until his mother's life is sought, when the Buddha appears and grants him salvation. The music with which the drama is interwoven added a novel feature and provided a music-drama typically characteristic of Japan.

Mr. Ohtaguro has recently built a music hall on his premises, at Ohmori, near Tokio. On the evening of July 10 he gave the first free entertainment in phonograph records of Elgar and Vaughn Williams' works. The hall seating some fifty persons is quite neatly built, displaying good taste and with all necessary equipments for affording comforts to a small gathering of music lovers.

Mr. Ohtaguro has devoted many years to the introduction of foreign music with his volumes of translations and has been quite instrumental in keeping the Japanese in touch with the progress of the art. His keen interest in the promotion of musical taste which found expression in this hall is appreciated by many especially as affording a suggestion to the rich in Japan as to the usefulness they may render the public in such matter.

The Roumanian Crown Prince, who has recently been a national guest of Japan, was so well pleased with the performance of *koto* music given by Mr. Imai, one of the prominent masters of that native music, that the Prince decorated the musician with a Roumanian Order.

H. IWAKI.

College Professor Wants Music to Be Regulated by State

PROFESSOR ROSS L. FINNEY, of the University of Minnesota, has gone on record, as quoted by the New York *Globe*, for the regulation of music by the State. First, to educate the specially gifted; second, because music may be a terrible weapon for evil.

"Music in America," says Professor Finney, "has hitherto been on an aristocratic basis. Only those could participate in it who were fortunate enough to purchase expensive instruction. So far as its democratic distribution through the public schools is concerned, music is far behind the other subjects. It is nearly a century behind in the methods of instruction. A century ago the private tutor for other subjects was just passing away, and the class method coming into use. We are only beginning to apply the class method to music instruction in the public schools."

"Nevertheless, during the last fifteen years the teaching of music has been greatly extended. This extension will doubtless go on. Music teaching ought to be as free in the public schools as arithmetic teaching. Not only should children learn to sing, but every child except those who are musically obtuse should be taught at least the elements of some instrument. Musical appreciation, through the aid of a phonograph, should be carried much farther than at present. Specially gifted children ought to be selected for advanced education at public expense. This ideal seems no more Utopian to-day than our present practices would have seemed twenty-five years ago."

Demands State Control

"Now, in my opinion, music ought to be a state concern—as it is in China. It is too powerful an instrument, too powerful a drug—or whatever you please to call it—to be placed in the hands of the public at large."

"One who can command the power of music can command a force by means of which he can reach down into the innermost depths of the heart and stir those depths as he pleases—stir them as nothing else in the world can. By means of it he can control the emotions and direct them as he will—melt into tenderness and love, or rouse to war and conflict."

"And there is something else that the possessor of this power of music can do. He can elicit from the human heart and soul new and indefinable feelings,

feelings never before experienced, which the victim could be made to experience—by no other means. Now I ask you, is it to be tolerated, in any country, that any one who takes a fancy to hypnotize another and then do what he likes with him should be allowed to do so, especially if this hypnotizer be Heaven knows who—an immoral character, for instance?"

Thinks Kreutzer Sonata Evil

"The world will never live in the calm, clear light of pure reason as long as music is permitted to be handled as it is now. Music is a terrible weapon, I repeat in the hands of those who know how to use it—and the presto of Beethoven's Kreutzer Sonata is, in my opinion, a most fitting illustration of my theory."

GOLDMAN CONCERT BAND WILL MAKE LONG TOUR

Roger de Bruyn Will Undertake the Management for Concerts Outside of New York

In view of the demand for the Goldman Concert Band in numerous cities of the country, a tour is now being planned for next spring, which will be managed by Roger de Bruyn, a new impresario in the concert field. Until now, Edwin Franko Goldman, besides conducting the concerts at Columbia University, has managed all the business details of the organization. Mr. Goldman will continue to have complete charge of concert seasons at Columbia, but for concerts outside of New York he has found it necessary to place the organization under the exclusive management of Roger de Bruyn.

During the three seasons of summer concerts at Columbia University, the band has played to more than a million people, and its success has been phenomenal. Because of the numerous requests to hear the band in one of the larger halls, and also for the benefit of those who are unable to attend the concerts during the summer, a gala concert will be given at Carnegie Hall on Sunday evening, Oct. 10. Later on, a series of winter concerts will be arranged.

Mme. Rose McGreer, dramatic soprano, has been elected head of the voice department of the School of Music of the University of Oregon, in Portland, for the coming year.

Georgette La Motte Engaged for Extensive Concert Tour



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Georgette La Motte, Fourteen-Year-Old Chicago Pianist, at Her \$10,000 Instrument

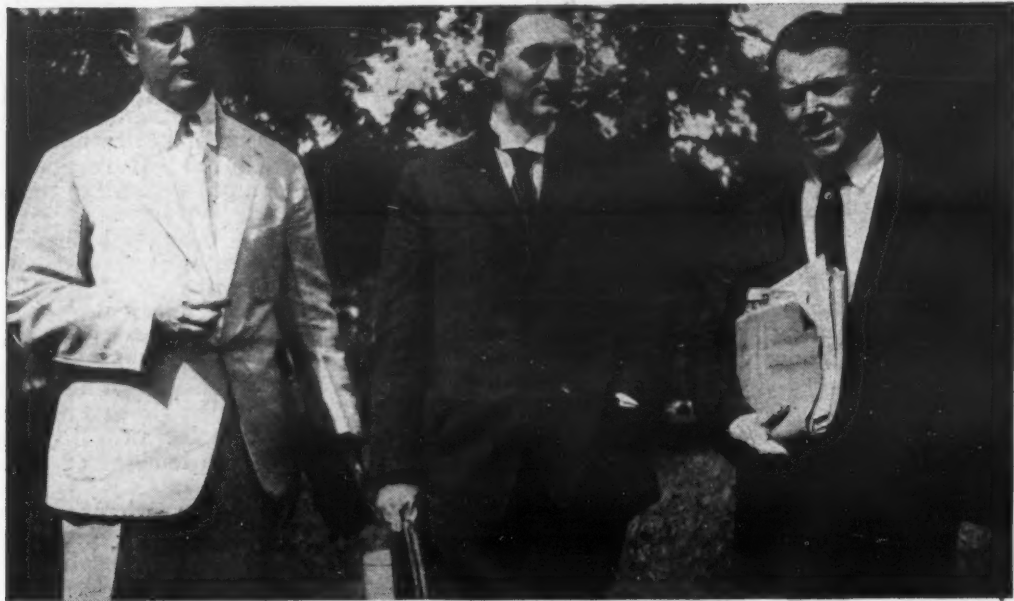
CHICAGO, Aug. 10.—A concert artist at fourteen! And not only that, but a concert artist who takes a \$10,000 piano on tour with her, who is always accompanied by her own maid, and occupies a private compartment in the trains just like a great star!

Little Georgette La Motte, pianist, who has not quite reached her fourteenth birthday, has a concert tour booked for this season, and will appear with several large musical organizations.

Rare musical talent, a devoted family, personal charm, and eager appreciation of the best that music can offer—these are some of the fairy gifts that were showered on Georgette La Motte when she was born in Pawhuska, Oklahoma, nearly fourteen years ago. She inherited musical talent from both mother and father, and developed rare taste and ability as a pianist. She began the study of the piano when she was three years old.

Four years ago her parents placed her under the tutorship of Mr. and Mrs. Carl Busch of Kansas City.

University of North Carolina Gives Annual Summer Festival



Conductor and Soloists of the University of North Carolina's Summer Music Festival Photographed on Campus. Left to Right—Paul John Weaver, Conductor; Charles Troxell, Tenor; William Breach, Baritone

CHAPEL HILL, N. C., Aug. 12.—Under Paul J. Weaver, director of the Department of Music at the University of North Carolina, the University's summer music festival was recently given with much success. The program was offered by the chorus, Charles Troxell, tenor, and William Breach, baritone. Mrs. A. S. Wheeler was accompanist. The chorus, in the first part, sang, *a capella*, two Negro spirituals and a traditional Zuni Indian melody; Mr. Troxell sang a group of songs, Mr. Troxell and Mr. Breach, duets from "The Force of Destiny" and "La Bohème," and Mr. Breach closed the first part with a song group. The second part consisted of a part of Coleridge-Taylor's choral work, "Hiawatha," sung by the chorus, with Mr. Troxell assuming the solo, "Onaway! Awake, Beloved!"

Saint-Saëns vs. Edward Elgar

M. Jean-Aubry Compares the Two Composers Who, He Says, Bear No Resemblance to One Another—Beecham a Wonderful Factor in British Music—Vaughan Williams and John Ireland Foremost Among Younger Composers

TO regard British music through the eyes of a Frenchman, as in M. Jean-Aubry's article in the *Musical Quarterly* of a recent issue, is evidently to observe it very darkly tinted when the nineteenth century variety comes under discussion. The "slavery" to which the triple influence of Handel, Mendelssohn and Brahms subjected the English seems to the Gallic author most deplorable and second only to the deleterious influence of Wagner in France, against which he applauds Debussy's having waged war. *De gustibus non est disputandum* and war has been described in other terms more forceful than as a distorter of men's views on art. Hence, when this author opens one of his paragraphs with the demand: "When shall we see a campaign opened in England against Brahms?" we turn with perhaps more interest to that portion of his article which is less infused by a racial feeling which, comprehensible as it may be, one finds out of place in a discussion of an art-subject.

In his analysis of the art of Edward Elgar, he compares the Englishman with

Camille Saint-Saëns, the veteran French composer.

"There is," he says, "no resemblance between the characters of these two composers; the one is as English as the other is French; but the part they have played has been in a measure the same."

"Whatever may be the fate, in the future, of their works, it will be impossible to write the history of the music of either country without finding a place for them. As with M. Saint-Saëns in France, Sir Edward Elgar's greatest merit consisted in adapting German classical forms to the English cast of mind and modifying classical precepts to suit truly national requirements. In this light, the two Symphonies, the Dream of Gerontius, the Violin Concerto, are works which deserve a place equivalent to that held by M. Camille Saint-Saëns' Symphony in C. In both cases we are under the impression that these works were too readily hailed as masterpieces."

"However, we must in justice to Sir Edward Elgar acknowledge his services in pointing out the path to young English composers, just as M. Camille Saint-Saëns did for the generation which succeeded him. Not that either the one or the other were much concerned with what the generation which followed did or thought. The sight of Sir Edward Elgar ostentatiously holding aloof from the movement which has been going on for several years in English musical life would be surprising, did we not find in France M. Camille Saint-Saëns, showing no interest in the younger French composers except to cry them down or attempt to discourage them. On the whole, the attitude of Sir Edward Elgar is preferable, but we must always regret that men holding their high position should not have thought it their duty to use it for the purpose of gathering around them the younger forces which are feeling their way, as César Franck did and as Gabriel Fauré is still doing."

"Certainly Sir Edward Elgar enjoys in England a reputation the more unassailable in that he had, it is said, to wait a long time for it. In the same manner, M. Camille Saint-Saëns is furnished with all the titles to which a composer can aspire."

Of Sir Thomas Beecham, who, thanks to his means, his personality and his re-

markable gift as conductor, has played a notable part in developing English music, M. Jean-Aubry remarks:

"He has been a wonderful instrument, and no more salutary influence could be desired by those devoted to the cause of English music." Thanks to Sir Thomas, "concerts became more frequent where other things besides Tchaikovsky's '1812' were given, and opera seasons where it was possible to listen to something else than Wagner or Gounod. In less than ten years the English public was suddenly brought face to face with the whole of the European musical movement, a movement which had been going on for nearly half a century."

"It is not surprising, therefore, that neither English composers nor the public are as yet very certain of their aims. Toward all these novelties the English public, as usual, assumed a polite and attentive attitude, waiting for the critics to furnish strong arguments and to lay down the law in a peremptory manner. Among English critics there were a few spirits at this moment who were not only studious but venturesome and gifted with great breadth of vision and intellectual avidity, such as Ernest Newman and Edwin Evans, whose opinions have in an advantageous manner seconded Sir Thomas Beecham's efforts."

"In the generation which followed Sir Edward Elgar there were without doubt certain individuals wider in their sympathies. I refer particularly to Granville Bantock, Joseph Holbrooke and Ralph Vaughan Williams."

Of these, the author places Mr. Williams in the front rank. Incidentally, he remarks that Mr. Williams and Cyril Scott are "among those rare composers whose names, if not their works, are known in France." Mr. Williams studied for a time with Maurice Ravel. Cyril Scott's work, M. Jean-Aubry finds, apparently, a little too much in Debussy's manner.

"It is, of course, impossible," he says, "for a composer of to-day to write as if Claude Debussy had never existed; but there is assuredly a certain difference between this and following him too closely; what interests us is to discover in England works definitely English in character, reflections of some of the virtues or even defects inherent in the race or races which are mingled there, and not works too directly inspired by foreign influences. Without doubt Cyril Scott has been the means of introducing into England modern French compositions, particularly those for the piano, but also his extraordinarily rapid power of assimilation, perhaps also a similarity of outlook, made him adopt sooner than any other in his country the new forms of expression first used by the French school. One cannot help feeling that in Mr. Scott's work, intellect and will play a more prominent part than the emotions, and though it is true in art that emotion without craftsmanship soon becomes faded, craftsmanship without emotion is not slow in losing the freshness of its coloring. One can be certain of nothing in a nature as supple and singular as Mr. Scott's, but I do not see that he has enriched English music with any very personal elements."

"English music of to-day numbers, in my opinion, six talented composers whose arbitrary union forms what one might call the modern English school; there are hardly any bonds between these composers. I am not even sure that they know one another, but they all possess besides their individual characteristics, common tendencies in their manner of thinking and in the aims they set up for themselves. They are Arnold Bax, Gustav von Holst, Frank Bridge, Roger Quilter, John Ireland and Eugene Goossens. Among these young men, John Ireland seems to me the strongest personality." He appears to the author to be "the most profoundly English of the rising generation."

LOS ANGELES FLOCKS TO SUNDAY CONCERTS

Arthur Kay Presenting
Orchestral Series at
Graumann Theater

LOS ANGELES, CAL., Aug. 3.—A combination orchestra of seventy-five men is giving Sunday symphony concerts at the Graumann Theater here, under the direction of Arthur Kay, who is proving an excellent leader. He is making programs of first class music and directing them in a way that proves him no trower with the conductor's bâton. His orchestra is largely drawn from men who play in the Los Angeles Symphony and the Philharmonic Orchestra during the season.

The musical fast in Los Angeles was broken this week by the visit of the Paulist Choir, under the directorship of Father Finn. In spite of some of the hottest weather of the season, Trinity auditorium was well filled for two concerts of this choir. Those who had already heard this organization were all the more ready to attend this concert, as its beautiful work remains a memory as fine in the vocal field as a symphony orchestra gives in the instrumental. The wonderfully accurate work of the choristers in the *a capella* numbers and the delightful shading obtained by Father Finn brought out a storm of applause.

The soloist, John Finnegan, lived up to his name of being a close follower of John McCormack. Father Finn accompanied certain of the choral numbers at the organ, when the organ kindly permitted. In one number it got so interested that it refused to stop and one pipe lingered along into the next number, until the whole works had to be shut down. But we are used to organic vagaries in Los Angeles.

Povl Bjørnskjold is back from San Francisco where he sang with the California Theater Orchestra in a Sunday symphony concert, with a success that the San Francisco papers marked as unusual. W. F. C.

U. S. Marine Band to Make Coast-to-Coast Tour

Ernest Briggs, who has just completed bookings for the coast-to-coast tour of the New York Philharmonic for Felix Leifels, is now working with W. L. Radcliffe booking a tour of the United States Marine Band, which will commence Sunday, Sept. 26, and will be arranged to include cities east of Omaha.

Paul John Weaver Dedicates Organ at Winston-Salem, N. C.

WINSTON-SALEM, N. C., Aug. 12.—The new organ at the West End Methodist Episcopal Church South, was formally dedicated on Aug. 1, by Paul John Weaver, director of music at the University of North Carolina, assisted by William Breach, baritone. Mr. Weaver offered numbers by Bach, Nevin, Shelley and Yon, and Mr. Beach was heard in Beethoven's "Busslied" and a group of Negro spirituals.

LOS ANGELES.—A number of Lucy Wolcott's vocal pupils were heard in recital at the Wallis Dramatic School in the Gamut Club Building. Those who took part were Lois Herrington, Jean Nash, Helen Badean Risser, Doris Van Lone, Theresa Wilhelm, Norman Moore, Armand Patzer and Nicholas Vinci. Ethel Willard Putnam and Lucille Scott were the assisting artists, playing the Peer Gynt Suite arranged for two pianos.

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Resume Ellis Island Concerts for Emigrants

Eight hundred emigrants on Ellis Island heard their national airs played on Aug. 1 by a band which has been provided by the Commissioner of Immigration, Frederick A. Wallis. The occasion was the first of a series of Sunday afternoon concerts planned by the commissioner in connection with the welfare work he has introduced on the island, and marked their resumption since the interruption of the war.



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BOLM "BALLET INTIME" AT LONDON COLISEUM

Organization Greeted With Enthusiasm
By London Public—Will Tour
With Little Symphony

Of all the offers made to him since his return to Europe the only one that Adolph Bolm has been able to accept, is the season he is now playing, in conjunction with other members of his own Ballet Intime at the Coliseum in London. Not that the other offers were not alluring, coming as they did from the most prominent sources, but Bolm's American affiliations absolutely prohibited his making more than a few months' stay in Europe. As heretofore he will again stage the big Russian choreographic productions made by the Metropolitan and the day following the termination of his contract with this company, he will go on a transcontinental tour with his Ballet Intime in conjunction with George Barrere and his Little Symphony.

Together, this joint company is slated for the longest tour ever booked for a dancing attraction. Incidentally Bolm reports that the interest aroused by his notable presentation of John Alden Carpenter's "Birthday of the Infanta" with the Chicago Opera Co. last season, will probably result shortly in its production abroad.

BAY VIEW HEARS ARTISTS

Anna Braun and Howard Barnum Give
Recital—Other Musical Events

BAY VIEW, MICH., Aug. 9.—The past week brought forward a new contralto in Bay View, Anna Braun of Chicago, an artist-pupil of Lucille Tewksbury Johnston. Howard Barnum, violinist, of DePauw University, with Miss Braun, gave the midweek concert. The program opened with Handel's D Major Sonata for Violin and Piano, Helen Wood Barnum at the piano. Mr. Barnum's second number was Wieniawski's A Major Polonaise; the third included Fibich's Poem, the Ballet Music from "Rosamunde," Valdez's Gypsy Serenade and Papini's "Salterella." The final number was the Bach-Gounod "Ave Maria" sung by Miss Braun, accompanied by Mrs. Barnum at the piano, Dudleigh Vernor at the organ and Mr. Barnum with the violin, Secchi, Schumann, Brahms, Tchaikovsky, Rachmaninoff and Moussorgsky were among Miss Braun's other offerings, the half savage "Hopak" by Moussorgsky receiving most dramatic treatment, and the others sung with rare understanding. American singers may gladly welcome Anna Braun to their lists.

Brooke Cottage, the summer home of Mrs. Dan Laws Smith of Columbus, O., was the scene of a delightful reception on Thursday, Aug. 5, when the well known harpist, Louise Schellschmidt-Koehne of Indianapolis, made her first appearance in Bay View at a musicale, her colleagues being Margaret Spauld-



New Teutstone Trio Will Make Many Appearances This Fall



The Teutstone Trio, a New Ensemble, Which Will Be Heard During the Coming Season. Richard Teute, Violin; Mrs. Richard Teute, Piano, and Clarence J. Stoner, 'Cello

GLOVERSVILLE, N. Y., Aug. 10.—The Teutstone Trio recently made its first appearance here before a number of Fulton County musicians, who were enthusiastic over its success. Mr. Teute is the conductor of the Philharmonic Society of Fulton County, of which Mr. Stoner is 'cellist. Mrs. Teute is a graduate of the Conservatory of Syracuse University.

ing, soprano, Cincinnati; Edwin Smith, tenor, Chicago; Howard J. Barnum, violinist; Helen Wood Barnum, pianist, of DePauw University, Greencastle, Ind., and Henry Doughty Tovey, of the University of Arkansas, pianist. Among the visiting music folk who heard this program were Dean Robert G. McCutchan, Mr. and Mrs. Howard J. Barnum and Omar Wilson, of the faculty of DePauw University; Mr. and Mrs. Allen Spencer and daughter Germanine, of the American Conservatory, Chicago; Adolf Muhlmann, of the Chicago Musical College; Elwin Smith, recently appointed to the faculty of the music school of the University of Kansas; Anna Braun and Mrs. Herbert Butler, Chicago; Charles Eugene Poston, director of music in the Georgia State Normal School, Valdosta, Ga.

ELLA MAY SMITH.

Florida Will Hear Many Artists Next Winter

JACKSONVILLE, FLA., Aug. 9.—A number of musical stars will be Florida tourists next winter, for at this early date many contracts have been signed. They are divided between Miami, Tampa, Orlando and Jacksonville. Artists already engaged include Jean Gerardy, Anna Fitzu, Titto Ruffo, Mme. Schumann-Heink, Arthur Rubinstein, Percy Grainger, Mabel Garrison, Augusta Cottlow, Mme. Beebe and the New York Chamber Music Society, Rosa Ponselle, Sophie Braslau, Florence Macbeth and Albert Spalding. Negotiations for the appearance of two orchestras and one opera company are now being carried on.

W. M.

PORTLAND, ORE.—The organ at St. David's Episcopal Church is celebrating its fiftieth anniversary. The organ was made in Boston and arrived in Portland by way of Cape Horn. Tom G. Taylor is the organist, and succeeds in exacting from the instrument its full amount of music.

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Published Every Saturday at 501 Fifth Ave., New York
 THE MUSICAL AMERICA COMPANY, Publishers.
 JOHN C. FREUND, President; MILTON WEIL, Treasurer;
 DELBERT L. LOOMIS, Asst. Treas.; LEOPOLD LEVY,
 Secretary. Address, 501 Fifth Avenue, New York.

JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

Chicago Office: Suite 1453,
 Railway Exchange. Telephone
 Harrison 4383. Margie A. Mc-
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SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
 For Canada.....4.00
 For all other foreign countries.....5.00
 Price per copy......15
 In foreign countries......15

NEW YORK, AUGUST 21, 1920

CLOSE OF THE STADIUM CONCERTS

This week brings the Stadium concerts to a close. The management insists that the series has run its appointed course, that there is nothing premature in this mid-August cessation. Which does not alter the fact that the concerts were originally announced to run until Sept. 1 (see MUSICAL AMERICA, May 15; the New York Times, June 27; the prospectus of the Music League of the People's Institute), and that such announcements went unchallenged by the management. Or does it put to silence rumors of prohibitive deficits?

The concerts have received more publicity and more generous newspaper indorsement than ever before—more, indeed, than they deserved. Not to mince matters, they have not measured up to those of several previous series. The engagement of Walter Henry Rothwell, who conducted the unforgettable concerts of the Civic Orchestra in Madison Square Garden five years ago, augured well. MUSICAL AMERICA has never concealed its admiration for this conductor's gifts. But he had not at his command this time an orchestra as finished as those recruited in previous seasons. The National Symphony—for it was this body which replaced the composite organizations of other summers—made a surprisingly sorry showing for so advertised and pampered an institution. It was liberally rumored that a considerable portion of the personnel did not belong to the orchestra proper, but was pressed into service only for the occasion. Supporters of the National Symphony may well hope so, for it is incredible that a band so frequently crude, ragged and unfinished in executing relatively simple and familiar music should be the instrument handed Willem Men-

gelberg next winter. It is unthinkable that an aggregation of players unable to play the "Tannhäuser" Overture with more precision should serve the illustrious foreign conductor in music of greater complication and exigence. Worst of all, these imperfections did not improve as the weeks passed. Mr. Rothwell's talents are obvious. But if players will not yield what a conductor asks of them, what is to be done?

The monotony of the programs, already commented on in these columns, has worked to diminish popular interest. Week after week virtually the same list of compositions was iterated and reiterated. It is significant that the largest audiences—save when a sensational soloist like Ponselle, Martinelli, Lazaro, Namara or Bauer was offered—foregathered on the Wagner nights. Yet even the Wagner programs were practically duplications of each other. The caliber of soloists on evenings other than these was generally slight. Mediocrity or outright amateurishness predominated.

The management displayed much diffidence in judging the behavior of the weather. Repeatedly concerts were begun in the Stadium under imminent threat of a downpour, but in the hope, doubtless, that time would fight on the side of the musicians and half the program might be gotten through, in which case the management deemed its duty toward ticket holders amply discharged. Almost invariably these calculations went awry, with the result of a wild scramble for the Great Hall that entailed confusion, discomfort, loss of time and subjection to the impudence and rudeness of officious ushers, ticket takers and other attendants, who acted toward those who paid their good money much as if they were there on sufferance.

THE USES OF ADVERSITY

So far the soaring prophecies of a spiritual renaissance that should bring to pass an artistic regeneration after the war have proven barren. In the heat of the conflict there floated before most persons not irretrievably pessimistic visions of a great eventual purification, in which music, like all else, should be cleansed and revived. But the war will seem to be two years passed and the Utopia foreseen, is to all intents, as far as ever. The words of the keen and observant young artist, Eva Gauthier, recently returned from abroad, are momentous. What she found in Europe were not evidences of a spiritual salvation, of redemption through suffering, but a besetting artistic degeneracy, an intensification, as it were, of the mood preceding the war. The enormities growing out of the present state of soul equal, if they do not surpass, the eccentricities witnessed prior to the catastrophe of 1914.

Undoubtedly the present state of things will be seized upon as a triumphant vindication of their standpoint by those who could see no influence for ultimate good in the tragedy of the conflict. It was freely contended during the years of strife that no good, artistic or otherwise, could come of war. Others pointed to the greatest composers from Bach to Wagner as illustrations of artistic forces liberated and crystallized by events of national turmoil, of suffering, of triumph or humiliation. We have ourselves maintained that the woful era of the past six years would bear sweet fruits in the processes of time. And this we still think.

No one will deny that the evils of perverted art are still upon us. The spirit opposed to regeneration has still to be effectually exorcised. In more senses than one the war is not over. The hour of spiritual recuperation is not yet. Only when humanity has composed itself to rest and to conciliation will music give evidence of how sweet are the uses of adversity.

The tip might be passed to the Society of Ancient Instruments that the viola de gamba is all very well, but when it comes to stirring interest in the romantic days that are no more, there would be nothing like producing an old-fashioned whisky tenor.

The silly season being well on the way, everyone but the barber is interested in the new crop of those wonder cantors, each of whom would surely eclipse Caruso if it were not that religious scruples bar him from opera.

Sociologists no doubt will keep comparative statistics on the increase or decrease of crime, both in New York and the other cities involved, when the Gotham Police Band starts on that fall tour.

What ought to be done to those musicians who permit their names to appear on the programs of a teacher's convention and then do not themselves arrive in the flesh? Out in the State of Washington it has been proposed to bar them from similar convention programs for ten years. The question now is, will the offenders feel humiliated or relieved?

PERSONALITIES



Lenora Sparkes and Her Canadian Manager

To judge from the happy expression of the ladies' faces, they are reading some of Lenora Sparkes' many favorable press notices after her recent recitals in Montreal and Hamilton, Can. For the picture represents Miss Sparkes (at the right) and Catherine Cunard, manager of the Canadian Concert Co., who directed these successful appearances by the Metropolitan soprano.

Homer—Louise Homer, operatic and concert star, has just put through an interesting real estate deal. She acquired two flats at Fifth Avenue and Eighty-fourth Street last April, and resold them lately at a profit to a newly formed corporation.

Gray-Lhevinne—Mische Lhevinne, the Western pianist, saved the life of a half-drowned woman last week. Mme. Gray-Lhevinne, who was sitting on the beach in front of their summer home on San Francisco Bay, discovered the body floating in with the tide and hastily called her husband, who worked for twenty minutes over what seemed to be a corpse, and finally, with the aid of a pulmotor, was successful in resuscitating her.

Penn—Arthur A. Penn, composer, and Gretchen Dick, concert manager, have collaborated on a Scotch song, "Lassie o' My Heart," which has just gone to press. Mr. Penn, who has heretofore confined himself almost exclusively to setting his own lyrics, made an exception when he found the breezy plaid lady dressed by Miss Dick in a five-verse trousseau. The song, though still in manuscript, has been accepted by a number of our foremost concert and operatic singers.

Garrison—Says a writer on musical subjects in the London Telegraph: "I have long wondered why singers in the concert room, in the majority of cases, bring their music with them, while one almost never sees a pianist or a violinist playing from the written page. . . . Miss Mabel Garrison and her accompanist (George Siemmon) the other day performed a long program and not a page was visible from the auditorium. Why should not this be the regular rule instead of the exception? The gain is great."

Newman—The great English music critic, Ernest Newman, celebrated as much for his trenchant style as for his encyclopaedic knowledge, remarked recently of "Tosca": "There is probably nothing in all opera more exquisitely irrelevant than Tosca's 'Vissi d'Arte' in the second act; nothing more ludicrously undramatic than that she should hold up the drama at its critical point just to tell Scarpa how blamelessly she has lived. She always reminds me of Bernard Shaw's Eliza Doolittle's 'I'm a good girl, I am!'"

Graveure—Louis Graveure, the concert baritone, has a new manager, W. H. C. Burnett of Detroit, with some original ideas, one of which proved particularly successful. Instead of the usual window cards in the leading stores, Mr. Burnett distributed placards with such legends as "Evening Slippers for the Louis Graveure Concert," in the shoe stores; "Corsage Bouquets for the Louis Graveure Recital," in the florists, and so on. He declares that these placards not only drew attention to the concerts, but brought benefit to the local merchants.

Goepp—Philip Goepp, one of the best known of Philadelphia musicians, is also one of the most absent-minded. Besides his labors as organist and composer, Mr. Goepp has found time for years to write the brilliant program notes supplied the audiences of the Philadelphia Orchestra. So, when the Mahler Eighth Symphony was about to be given by that organization, Mr. Goepp borrowed the voluminous score from Leopold Stokowski, the conductor, and was especially implored to treat it with greatest care. Duly impressed, Mr. Goepp carried it carefully home, and ultimately settled himself in a big chair to read—the telephone book! What became of the score, deponent has not told.



POINT AND COUNTERPOINT

It's a Poor Fool, Etc.

[From *The Times of Cuba*]

A Matanzas candidate for employment wrote: "Dear Señora: I have read your advertisement for a music teacher for voice culture and piano, either lady or gentleman. Having been both for a number of years, I hereby apply for the place."

* * *

[From *Melody*]

Edward E. Olds of Toledo testified that a friend of his rushed into the

Victrola department of a large store at Christmas time and asked the new clerk for the "Ernani" record by Frieda Hempel. The clerk was gone sometime and finally reported that they had no such record; that it had not yet been made. On being asked what record he was looking for, he replied: "Her Nanny" by Frieda Hempel.

* * *

[From *Puck*]

The dramatic critic presents his manuscript with a proud air of achievement.

Yolanda Mërö to Be Heard Here Again After a Year's Absence



P. R. van Yorx, Director of the Wilcox-White Company, and Yolanda Mërö

YOLANDA MÉRÖ, the noted Hungarian pianist, who has been heard in recital in New York with conspicuous success, as well as in Europe and South America, will be heard in North America, for the first time after a year's absence, as soloist of the National Symphony Orchestra. She has just completed a number of records for the Artrio-Angelus reproducing piano. The accompanying photograph shows Mme. Mërö receiving from P. K. van Yorx, musical director of the Wilcox-White Company, which manufactures the Artrio-Angelus, a letter of thanks from the president of the company. Mr. van Yorx, incidentally, is the brother of Theodore van Yorx, the tenor.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 131
Royal
Dadmun

ROYAL DADMUN, baritone, was born on Nov. 3, 1885, in Williamstown, Mass., the Berkshire college town, where he also received his education. He



© Ira L. Hill
Royal Dadmun

best of oratorio and concert singers, and

he has appeared in recital in New York, Boston, and other leading cities, his last New York recital being given in Aeolian Hall, Nov. 11, 1919.

He has also toured as soloist with the New York Philharmonic, the Minneapolis Orchestra and the Cincinnati Symphony. He has been soloist with leading clubs and organizations, including the Schola Cantorum, New York, and with the New York Oratorio Society, four times, last season being soloist at the Rachmaninoff evening of the New York festival and also creating the part of *Worldly Wiseman* in "Pilgrim's Progress." His repertory includes practically all important oratorios and cantatas, and he has also sung the rôles of *Amonasro* in "Aida," *Valentine* in "Faust," and the *High Priest* in "Samson," and others. He plans a coast-to-coast tour during the coming season.

Mr. Dadmun married Christine Schutz, the contralto, Sept. 5, 1916, and has one son, Royal, Jr. Makes his home in New York City.

"There, sir, is the most diplomatic, keenly perceptive article I have ever written. I have accomplished what no man ever accomplished before."

THE EDITOR (with excitement): What is it?

"It is a criticism of a performance that will please every member of the cast."

* * *

Those Versatile German Philosophers!

Near Sighted Lady at Violin Recital: What's he going to play next?

Neighbor: Nocturne in E by Chopin-Auer.

N. S. L. Why, I didn't know Schopenhauer wrote music!

* * *

Bach à la Hatfield

[From *Melody*]

First girl—"I can't just recall what a fugue is. Do you know?"

Second girl—"Certainly! It's one of those horrible family quarrels that Southerners carry on through generations."

* * *

Good Thing She Didn't Know That Caesar Could Read, Write and Indite All at the Same Time

[From *Boston Transcript*]

"Does that girl next door to you still abuse the piano?" "No, she's got a cornet now." "Great Scott! That must be worse." "Not at all. It's only half as bad. She can't sing while she's playing the cornet."

~~~~~

## ATLANTIC CITY REVELS IN FINE SUMMER MUSIC

Steel Pier Orchestra and Band and Hotel Organizations Heard in Ambitious Programs

ATLANTIC CITY, N. J., Aug. 12.—Olive Nevin was one of the soloists at the Leman Symphony concert on Sunday evening on the Steel Pier. She was given a fine reception. Miss Nevin's singing of "Le Nil" and "One Spring Morning" were so much appreciated by the audience that she was forced to respond to three encores which were all well received. "Nobles Seigneurs" from "Les Huguenots" was exceptionally well sung. The playing of Jules Falk was up to his usual standard. In playing Introduction and Rondo Capriccioso by Saint-Saëns, Mr. Falk showed his remarkable technique. He was brought out upon the stage several times and was induced to play four encores. He also played an obbligate to "One Spring Morning" for Miss Nevin. Mr. Leman directed his orchestra with authority. His opening number was the overture to Mozart's "Don Giovanni" followed by Italian Caprice by Tchaikovsky. The other numbers were the Lohengrin Prelude and Delibes' ballet, "Sylvia."

A new soloist was heard at the Leman concerts during the past week at the daily recitals on the Steel Pier. He is James Howell, baritone. He has been well received and he will continue to be the soloist for some time to come. Mr. Howell has combined the classical numbers with pieces of lighter character which has pleased the large audiences, judging from the amount of applause that he has received.

Captain Pat Conway's Band is a feature of Steel Pier that is well liked as there are always large audiences at each of his concerts. There is one in the morning and one in the evening. Soloists of note are heard at each of these concerts. Jane Neilson has been singing with the Conway band the past week and she will be heard the coming week as well. Different members of the band are heard in solos during the week.

William A. Collard, the pianist of the Ambassador Orchestra, gave a program of Cyril Scott works last week. This program was given in response to numerous requests received since his last concert and was in the nature of an anniversary affair, as that evening marked the twenty-fifth year of Mr. Van Proag's professional career and the eighteenth year of his marriage. As a fitting gift he was made director of concert music of the Ambassador Hotels system, so his duties will carry him across the continent frequently. A. R.

DALLAS, TEXAS.—Grace Switzer has been engaged as organist and director of music of St. Matthew's Cathedral for the summer months. Miss Switzer is a member of the Organists' Guild and an active worker in the Dallas Music Teachers' Association.

## Mme. Oetteking Opens Studio with Kingston Recital



Hanna Brocks-Oetteking, New York Soprano

Hanna Brocks-Oetteking, the New York soprano, who is spending the summer at Rosendale, N. Y., was cordially received by a large audience on Aug. 2 when she, with Harry P. Dodge, accompanist, gave an interesting musicale which marked the opening of her studio in Kingston, N. Y. She sang charmingly the "Caro Nome" from "Rigoletto," Debussy's "Mandoline," Rabey's "Tes Yeux," Fourdrain's "Carnival," Lieurance's "By the Waters of Minnetonka," Manna Zucca's "Daddy's Little Boy," and Crist's "April Rain."

Aside from her crowded teaching schedule at Kingston, N. Y., where she instructs two days weekly and two days each week in Rosendale, N. Y., Mme. Oetteking is busily engaged preparing various programs for her many appearances already listed for the coming season. Other engagements this month included the Catholic Festival and at the Baptist Church in Rosendale, N. Y.

## MRS. KOEHNE IN RECITAL

Indianapolis Harpist Gives Program in Petoskey With Much Success

BAY VIEW, MICH., Aug. 10.—Louise Schellschmidt Koehne, of Indianapolis, distinguished harpist of the Belgian School, one of the cottagers in Bay View, gave a harp recital in Petoskey last evening, which for artistry and variety of program, the writer has never heard excelled by any harpist. Besides various schools of composition, the artist presented two of her transcriptions of songs which immensely pleased the audience. The recital was given under the auspices of Petoskey Lodge of Elks, and when the program closed the audience recalled the artist with spontaneous and insistent applause.

Mrs. Koehne gave an illuminating talk on the origin of the harp, its development and spoke warmly in praise of the perfection of the American instrument (Lyon and Healy) which in her opinion surpassed every other instrument. She declared that the harp was not as difficult an instrument as it had been represented, and justified her assertion by presenting in one number a pupil of hers who had had not over fifteen lessons. This pupil played extremely well, and with poise and confidence.

This recital was significant for mastery of the instrument, variety of tone color, and a well-built program, pleasing contrast and intelligent arrangement. Five numbers by Hasselmans proved the favor in which he is held. Mrs. Koehne proved herself not only a harp virtuoso, but a thorough musician, who is rapidly taking her place in the music world.

ELLA MAY SMITH.

Guiomar Novaes, who will be in America next season only during January, February and March, has been engaged by the Froebel League for a concert in Carnegie Hall, Jan. 5. Her appearance will be in conjunction with the Philadelphia Orchestra.

## Free Organ Recitals a Mistake, Says Clarence Eddy

Organists Are the Poorest Paid of All Musicians, He Points Out—"Polite but Not Patriotic Where Their Profession Is Concerned"—Cheapen Themselves by Playing Gratis—Much Time Required for Preparation of an Organ Program

THAT the financial position of the organist in America has not advanced abreast of the times is the opinion of Clarence Eddy, in an interesting article in a recent number of *The Etude*. "There is no class of musicians," says Mr. Eddy, "more imposed upon than organists, and, although their salaries as a rule are ridiculously low, yet they are expected to give unstintingly of their time, even to the extent of playing for weddings and funerals without any compensation. If their services are not worth anything, of course they are entitled to nothing, but the musician who has devoted his life to perfecting himself in his profession as a means of livelihood, has a right to demand proper financial recognition and appreciation. He cannot afford to be forever giving his services to the public.

"In these hard and exceedingly trying times it is a wonder that the organists thus far have failed to organize and defend themselves by demanding better compensation for their services.

### Organists Poorly Paid

"There is no branch in the musical profession so poorly paid as the average church organist. The situation is not encouraging. On the contrary, it seems to be continually growing worse, in spite of the price schedules which are steadily increasing in the matter of living and other expenses. The fault is not alone with the organists themselves, who fail to demand commensurate and more just compensation, but with the management of the churches, who are satisfied to pay absolutely nothing, or as little as possible. The organist who will accept the

smallest amount is frequently engaged, while in many cases a good position is withheld from a competent player because a student wishes to practice upon the organ, and will play the church services for nothing for that privilege. This is not right, nor fair! Unfortunately in this beloved country of ours there is a lack of proper respect for and national pride in our own artists and our own music.

### Not Patriotic in Music

"Where music is concerned we are not at all patriotic, and we really do not judge a thing upon its merits, but are very apt to award the first prize and place to a foreigner. This was true before the war, and it is true to-day. And in no branch of the musical profession is this more applicable than to the organists of this country.

"Gigantic strides have been made here in organ building, until it is safe to say that at the present time we lead the world. What is more, the organ builders know it! But although the art of organ playing here has kept an even pace with organ building, yet the organists themselves do not know it! They are always ready to encourage and patronize the fellows from across the sea, but seem quite satisfied to accept a second place for themselves. In other words, they are not only willing to take a back seat, but to endorse and support first and foremost the 'stranger within our gates.' Until we learn the lesson of true patriotism, we will never be a power in the world of music! Courtesy and modesty are excellent attributes and all very well, unless they tend to cast one too much in the shadow.

### Financial Rating Low

"If an organist is rated by what he

charges, is it any wonder that the rating in the majority of instances is so low, for if they are willing to cheapen themselves continually by giving something for nothing how can they ever expect that the public will recognize them at a higher valuation? Of course, there must always be given full value for the money received and unless an organist is qualified to render proper and adequate service he should not attempt to compete with others who can. This is just as much of an imposition as for the public to expect something for nothing.

"The present scale of tuition fees for the majority of our music teachers, like the salaries paid to most of our organists, is entirely out of keeping with existing circumstances. Some teachers have already raised their prices considerably, but I fail to hear of many organists whose salaries have been increased one iota. This is a decidedly practical age, in which business plays an important and vital part, and it is absurd for anyone to contend that 'business has nothing to do with art.' The teacher who is super-sensitive in this time and generation should put his pride in his pocket, and see what can be done to protect himself by enlarging his income.

### Free Recitals a Mistake

"Upon general principles I am opposed to free organ recitals. If programs are to have any artistic value whatsoever, a vast amount of pains and time will have to be expended, not only in their selection, but in their preparation, and for this expenditure of time and energy the organist should receive proper compensation, otherwise why give recitals at all? The pianist, the violinist, or the singer would very soon go out of business if he were to pursue such a course, and then where would the managers be?

But unendowed free organ recitals in this country have become such a formidable institution that legitimate organ playing is at a discount.

"Many church organists give recitals to advertise themselves, or maybe to keep up their technique, while others are obliged to consider them as a part of their church duties, and therefore purely incidental. I am aware that some recitals are given in colleges, churches and even public halls largely from an educational standpoint, and that the audiences are thus made acquainted with considerable literature for the 'king of instruments.' But in many such cases the player is or should be, subsidized by a salary or special compensation, therefore these exceptions do not come under the general condemnation. Yet, from a point of equity I think it would be far better for both organist and public if all absolutely free recitals were done away with."

### Louis Simmions Leaves Lake Hopatcong for Southampton, L. I.

Louis Simmions, the New York teacher of singing, closed his season of work at Lake Hopatcong, N. J., with a concert at the Yacht Club, under the auspices of the Women's Auxiliary, at which were heard, among others, three of Mr. Simmions's pupils, Mlle. Del Sarto, Pasquale Gambardella and Bernardo Olshansky, all of whom offered operatic numbers and song groups. Mr. Simmions will spend the remainder of the summer at Southampton, Long Island.

PORTLAND, ORE.—Of interest in musical circles was the appearance of Gordon Ousted, pupil of J. A. Hollingsworth, at a Sunday afternoon concert at Laurelhurst Park. Gladys Johnson, violinist, and Bernice Helme, pianist, gave a program recently at the Willamette Valley Chautauqua at Gladstone Park. Another item of unusual interest was the marriage of Sigrid Marie Petterson, organist of the Bethlehem Lutheran Church, to Sigurd Grondahl. Pauline Miller Chapman has been chosen soloist of the First Christian Scientist Church for the coming year.

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## New Czechoslovak Opera Given With Great Success at Brünn

Janacek's "Broucek's Excursions," Written at Age of Sixty-three, Well Received—Rudolf Ritter Welcomed as Great "Siegfried" by Viennese Public—Mme. Weingartner Heard in Important Roles—Baklanoff Guest of Volksoper

BRÜNN, CZECHOSLOVAKIA, July 20.—Leos Janacek, whose two-act opera, "Broucek's Excursion," has just received its première at Prague, is a simple creature of exceptional amiability. Being sixty-three years of age, we might call him a late bloomer, because his great talent has only recently been discovered. His previous opera "Jenufa" was also given with great success; but "Broucek's Excursions" is far in advance of "Jenufa," not only because it is written with richer means but chiefly because the wealth of melody is much greater. This opera shows the master an artist thoroughly mature in creative power and in technique, and to compare it with others even to "Jenufa," would not be easy. There is little of the national characteristics of the composer in this work although there is of course much of Slav rhythm. Variety is effected by the many

Slav dances interspersed throughout and there are also orchestral interludes which invariably have distinct meaning. There is a constant flow of music in the orchestra, that holds the attention and a fine command of humor. The musical wit, so to speak, is distributed over all the instruments in the orchestra.

The opera is really comical and might be called a musical burlesque. The first act was written by F. S. Prochaska, but there is mystery as to the author of the words of the second act. But at any rate, the book is very effective. The text is after the Romento of the same name by the highly reputed Czech author Svatopluk Cech.

The plot is as follows: We find ourselves at the "Vikarka" an inn upon the famous Hradschin hill in Prague. Broucek appears, at peace with the entire world and in high spirits. He is a little exhilarated, and mistaking a vat for his bed, falls into it and goes to sleep. A dream passes before him and this is the opera proper.

Broucek feels that the moon is calling for him and determines to visit that astral body. Among its inhabitants he recognizes all his boon companions from the round table of the "Vikarka"; among them is Mali, the innkeeper's daughter, whom Broucek is puzzled to hear called *Ethera*, Goddess of Love. There are many comical situations throughout the first act. The second is serious in character. It is the fifteenth century, the time of Jan Huss and the period of bloody wars, and Broucek invariably looms up to bring relief in laughter. At last, Broucek is to be burned, but he dreams that he is thrown into a burning vat and that rouses him. We find ourselves back in the "Vikarka." Broucek tells his friends in a mysterious whisper of his experience, and how he had to fight the crusaders, invariably adding carefully: "But tell no one!"

Schmoranz, the able director, did wonderful work with the phantastic *mise en scène* and Hesch, the former favorite of the Vienna opera, best remembered as *Ketal* in Smetana's "The Bartered Bride," had a big share of the applause. Mirko Stork had the leading part and his wonderful humor helped the performance in many places.

Otakar Ostreil should be also mentioned, the able musician who as leader of the orchestra brought out so many beauties of the composition and greatly contributed to the success of the performance. Your reporter has not heard many operas which have been presented to better advantage. Of the other artists we should mention Mmes. Miriovská and Crhova and Messrs. Jenik, Novak, Zitek, Hruska and Novotny. They did good work throughout.

### Music in Vienna

In the Volksoper, Vienna, Rudolf Ritter, from the Stuttgart Theater, recently sang *Siegfried*. He has developed even greater vocal power and artistic perfection since he left Vienna where he was a stage favorite. It is small wonder, however, that he sang doubly well under the able leadership of Weingartner. The other soloists were Fleischer as *Wotan*, Frischler as *Fafner*, Bandler as *Alberich*, Bjer as *Mime*, Frl. Schimon as *Bruennhilde* and Mme. Wagschal as *Waldvogel*. Soloists as well as orchestra rose to great heights.

During 1919-20 Weingartner has had one success after another at the Volksoper. He delighted as conductor, but he also left ample chance to the other conductors, Sternich, the husband of Mme.

Cahier, and Anderieth. Lucille Marcel (Mme. Weingartner) had great success as *Aida* and also as *Tosca* during the season. Weingartner went to Florence at the end of the season to conduct as a guest and he closed at the same time his engagements for opera and concert in Buenos Aires, Rio, Montevideo, etc. The conductor's "Meister Andrae" and "Dorfschule" will be given in Italian at Rome and Milan, and this race from one victory to the other seems to have strengthened and rejuvenated him and made him anxious for even yet greater laurels.

Baklanoff, with whom your reporter had a pleasant interview not long ago, is singing *Mephisto* at the Volksoper. The public is delighted to learn that this fine artist will return in September to sing *Mephisto*, *Scarpia*, *Escamillo*, *Tonio* and *Rigoletto*. As *Marguerite* Jadwiga von Debicka looked as beautiful as ever and sang with customary

perfection. Frau Schoene, also a guest singer, sang the part of *Siebel*. Brand did well as *Valentine*, Frl. Attler as *Martha*, and Pacher as *Faust* shared the honors with Baklanoff.

"Die Meistersinger" was newly studied this season. Conductor Anderieth trained his forces with much success during the absence of Weingartner who was already en route for South America. The overture was splendidly done and the chorus of the lusty apprentices as well as that of the masters went easily. Stuttgart again furnished the guests, *Walter von Stolzing* being sung by Ritter and Felix Fleischer singing *Hans Sachs*. The latter proved to be a fine baritone with splendid declamatory style and much intelligence. Brand sang *Pogner* and Frau Bartsch Jonas did *Eva* in splendid style. Bandler as *Beckmesser* is well known and his midnight serenade was a joy to listen to.

MAJOR E. HERSCHMANN.

### ATLANTIC CITY'S WEEK

#### Leman Symphony Orchestra Presents Fine Program

ATLANTIC CITY, N. J., Aug. 8.—The Sunday night symphony concert on the Steel Pier proved to be one of the most enjoyable of the series given this season. The program opened with an interesting performance of "The Flying Dutchman" Overture. Earl Deatty, a pupil of Godowsky, Carreno and Jonas played the Mendelssohn Capriccio Brillante, displaying an ample technique and excellent musical taste. He was obliged to respond to two encores. The soprano of the evening was Olive Nevin, who sang *Exana's* song from "Christmas Night," by Rimsky-Korsakoff, "Exaltation" by Beach and the "Spring Song of the Robin Woman" from Cadman's "Shanewis." These songs cover a wide range of interpretation and were well adapted to Miss Nevin's voice and artistic ability. Enrico Aresoni, tenor, who is now a regular feature to Steel Pier audiences, sang an aria from "La Bohème." He possesses a dramatic voice of much sweetness and appealing quality. His singing stirred the audience to insistent applause, and he was obliged to respond to encores. The en-

tire evening was exceptionally interesting, as the excellent orchestra Mr. Leman has this season under his baton was again and again compelled to acknowledge the enthusiasm of more than four thousand auditors and share with their conductor the approval of the audience. In addition to the Wagner overture, the orchestral offerings were the "Lenore" Symphony by Raff, a Love Song by Paderewski, Ponchielli's ballet, "Dance of the Hours," and the Second Hungarian Rhapsody by Liszt.

#### Zerffi To Re-open His Studio

William A. C. Zerffi, the teacher of singing, will re-open his New York studio at 333 West End Avenue for the fall session on Sept. 1. Mr. Zerffi has been busy nearly all summer with teaching, having had very little time for vacation.

PORTLAND, ORE.—Carl Denton, conductor of the Portland Symphony Orchestra for the past two seasons, has recovered from his recent serious illness, and is spending the summer with his family at Newport, Ore. Mr. Denton lately resigned his position as organist and choirmaster in St. Stephen's Episcopal Church.

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## Reflections of a Musical Cat

Peter, After Seven Years' Residence in a Concert Hall, Reveals Some Definite Impressions of Visiting Pianists

By HARCOURT FARMER

THE old adage has it that a cat can look at a king, so I suppose there is nothing to hinder his looking at a pianist. But few cats can talk with masters of the keyboard and record their impressions with any degree of feline faithfulness. I have heard of cats who talked and did all sorts of marvelous and fabulous things. Years ago, in a circus, I saw a troupe of trained cats play a portion of the Hungarian Rhapsody on bells. After that I came thus sad away, as Marcus Brutus put it.

In a certain large city somewhere in these States, is a noble concert hall, where from time to time certain great ones come to show their glittering technique and their divine persons at so much per seat. We really have some excellently capable pianists to visit us sometimes—and sometimes we don't.

Residing comfortably in the cellar of this concert hall is a large black cat of Tom persuasion, a royal cat, a cat of Nubian splendor and roystering humor, a raffish cat, a lover of other cats and—a lover of music!

His name is Peter. Why, I haven't the remotest idea. I don't know why and I don't care. All I am interested in is this: He comes from a fine family; his people were all musical and he himself has a corking baritone. Moreover, he not only likes music, but he understands it; so it wouldn't do for him to be a music critic, would it? He doesn't stop at understanding it, either; oh, a terrific cat! He reads (in the cat language, of course) all the best modern musical writers; reads Freud, too, and so has a slap at psychoanalysis, now and then.

In all the seven years that Peter has lived in this concert hall, he has heard every prominent pianist. Peter knows his Chopin; it is rumored that at dead of night, he creeps out onto the deserted platform and plays the Black Key study with his paws. He knows his Beethoven; he comprehends Bach; he adores Brahms.

Catching him in a communicative mood the other night, chewing reflectively a shabby end of bacon rind, I sat down and chatted with him. My fairly accurate working knowledge of cat enables me to hold long conversations with Peter. That, in itself, is an education.

"You've met some of the big pianists," I said suddenly. "What do you think of them?" Peter dropped his bacon and licked his chops. Then he flicked his ear. Then he blinked his great green lamps of eyes.

"That's a berlioz of a question to expect me to answer offhand," he replied. "My views are rather pronounced; I don't suppose you'd agree with half of them. But you're kind enough to talk to me sometimes, while the other many humans ignore me. So here goes."

I lit a cigar. Peter stretched himself, lay down, sighed, and began to talk.

### Godowsky, a Big Little Man

"We had Godowsky here last fall," he murmured, "and I still think he's the giant of them all. Leopold: that means lion or something, doesn't it? And he looks it! He plays the Appassionata like a god, and he plays Liszt like refined jazz—which it is. He's the last of a royal line of pianistic kings. Easily a big player in the biggest meaning of the word. . . . Not at all a good-looking man, in the sense that Busoni is good-looking. Leopold doesn't attract the sentimentalists like Ferruccio and young Moiseiwitsch do. But he does draw the people who care for music played as music. Physically, you know, he's not

tall. Like many great men, he's little. But, unlike many little men, he's great!

"The first time Godowsky played here, I was practically a kit; my knowledge of technique was about as important as my whiskers, and not so developed. I strolled into the dressing room after the Leopold had finished his recital—a recital in which he had played as if God had made him the high-priest of all music, and a technical performance of such amazing color and humanness that men and women had been deeply moved by it. Godowsky walked into the room, looking very tired and a little cross. Really he is the kindest of men. He noticed me, stopped suddenly and tickled my ear, and then drank an enormous bottle of soda-water."

"Have you seen the other Russian, Rachmaninoff?" I asked. "Yes," said Peter, "Poles asunder, so to speak. He played here. He's a big man physically; looks like the devil and plays like a prince. Ignored me. Seemed frightfully enervated by the stream of silly women who pestered him for autographed programs. Smoked a cigarette. When some well-meaning local lunatic overflowed about the Prelude, Serge looked very bulldoggish, indeed. I was frightened and went out of the room."

### Josef's Rubinstein Touch

"Then we had the immensely popular Josef. He always draws here much better than Bud Fisher does. Every Hofmann concert is a positive social event; all the music teachers in the district come to get tips as to just how he does it; and he sends them away a little more ignorant than when they came. . . . He's usually jolly to me; so's his wife, when she sees me. One evening he played with much gusto, and when he came off he said to me: 'Pete: I played with the Rubinstein touch to-night, old boy!' I said, 'Isn't the Hofmann touch good enough?' Which wasn't bad, was it?" I agreed that it wasn't.

"But, you know," continued Peter, a trifle pathetically, "I often say things as I shouldn't." "That you shouldn't," I corrected mildly. He smiled politely. "I mean things that perhaps should be left unmewed," he said. "For instance, when Ethel Leginska played here. I was sitting in the sun by the stage door, in the morning, when Ethel arrived to try the piano. 'Is the piano worth trying?' she said to me; and I said to her, 'It should not only be tried but condemned.' Now, she didn't speak to me again all day. I don't like her playing."

### Stupendousness of Ignace

"I can remember the last visit of the great Ignace or Ignatz, or whatever his name is. The audience was stupendous. His playing was stupendous. His program was stupendous. His hair was stupendous. 'Teek thot kit awai!', he shrieked when I strolled into the wings; so his manager promptly dropped me into the lane outside. I heard fragments of the Pole's program from without, very much so. Still I was able to get a bit of my own back by interjecting several strident and suggestive mews in the middle of his playing of what my friend, Lizzie, the next-door tabby calls The Camp-Umbrella of Liszt, because it takes such a deuce of a time to shut up." "You're by way of being a wit," I said to Peter. He snapped at, caught and swallowed a passing fly with great *rubato*.

"It seems only yesterday," he purred, "that Ornstein made his debut here. He wore his hair very long and cut his notes very short. But the stuff was there. As you humans say, the milk was in the

cocoanut. Dashed silly thing to drink milk out of those things, I think! Anyway, young Leo annoyed very many old stagers, who think that everyone should play Mendelssohn, and that Chopin can be done only in the grand manner. They told me (I couldn't read human then) that the newspapers here were very much put out, because Ornstein dared to be different. The second visit, his hair was short and his notes were long; and gave a superb reading of Beethoven's 57th. He seemed full of music himself; when he stroked me, which he did frequently, his articulate fingers made one recall Egyptian kings who called silver tones out of the great pyramids. He was a young man filled with a fierce creative energy; dynamic; intensely alive, and smoked many cigarettes.

### Why De Pachmann Scored

"The notable De Pachmann gave a recital in my hall some time before the great scrap. He fondled me affectionately and pulled me by the ears and insisted that his secretary get a saucer of warm milk for me. Warm! I loved him for it. And afterwards he played the Ballades and some Preludes like warm milk. And I loved him for that, too. His hair was very long, and I remember patting it with my paws to see—but it was!

"And it's only a few weeks ago since the magnificent Lhévinne played for us. I heard the Schumann Carnival that night for really the first time, though I had listened to it oft before. He seemed very quiet and grey and thoughtful—a sort of Hamlet at the keyboard. I never saw him smile; there was infinite sadness in his face. But he did not make the piano speak; Lhévinne spoke; which was much more to the point.

"Then there was genial Mr. Rudolph Ganz, who very jollily let me lie on the stage while he practised. (For all these great players practise like the very dickens; the lesser ones 'don't need to,' and so one doesn't need to hear them). Mr. Ganz has a cute moustache, and a fine smile. So has Percy Grainger, who played with me for over an hour; and his mother, a charming woman, let me go a short walk with her. Grainger looks like a great boy, and plays like a hundred waterfalls. Gabrilowitsch was here three years back; another stately, dignified man of immense poetic height.

## Dora Gibson Spends Honeymoon On Cornish Coast



Dora Gibson, Mezzo-Soprano, on Her Honeymoon at Cornwall. Miss Gibson May Be Seen Standing with Her Husband, Arthur Thol, at Her Left

LONDON, July 16.—Dora Gibson, mezzo-soprano, who was married to Arthur Thol at St. George's, Hanover Square, on June 30, is now spending her honeymoon in Cornwall. Mrs. Thol, who will be remembered as a member of the Chicago Opera Association forces, is still continuing her work under the management of Lionel Powell.

He smiled at me and muttered something in a language with which I am happily unfamiliar. But when I rubbed against his leg in an attempt to be friendly, he said 'Tut!', and called for a brush.

"Oh, they're all absorbing studies,—these great piano players. They're not always in the best of moods; sometimes they're rude to me and to others; but, taking it all in all, they are very human." "I suppose they are, Peter," I said.

There was a short pause. Then I thought I would get Peter's opinion on a matter that lies very near the hearts of all who love music. "Peter," I said firmly, "Who, do you think, is the greatest of all living pianists?" Peter yawned.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

"SWING LOW, SWEET CHARIOT." Transcribed by Carl Diton. (Philadelphia: Theo. Presser Co.)

That most famous of all Negro spirituals, that melody from which Antonin Dvorak derived the lovely second theme of the first movement of his "New World" Symphony, "Swing Low, Sweet Chariot" is found here arranged for solo voice with piano accompaniment by Mr. Diton. If our memory serves us aright this is Mr. Diton's second adventure with this melody, for he has before worked on it in a beautiful free prelude for the organ published a year or more ago.

Mr. Diton has made a very lovely setting, in E Major, for low voice. He has not departed from the old melody, but has harmonized it in melting simplicity and with fine musicianship. The measures "I look over Jordan" are set with subtle harmonic feeling and the manner in which the prevailing tonality of E is reached after it is splendid. *Bravo, Mr. Diton!*

"BEFORE THE TWILIGHT FADES AWAY." By C. Hugo Grimm. (Cincinnati-New York-London: John Church Co.)

A good and appealing anthem for mixed voices is this one, written unconventionally in style. Mr. Grimm treats his four voices skillfully and achieves variety in a brief work, through a *cappella* bits, and through melodic phrases in solo stops in the organ accompaniments. Few quiet anthems by American composers of our day surpass it. It is not difficult to sing; that is, not over difficult. But it is not a commonplace affair harmonized for four voices that sings itself. It requires rehearsal and intelligent musicians to perform it.

"MAY-DEW." By C. Hugo Grimm. (Cincinnati-New York-London: John Church Co.)

Sopranos seeking a brilliant song for their programs, and at the same time one that is musically valid, ought to put into their repertoire Mr. Grimm's "May-dew," a setting of a Samuel Lover poem. Over graceful arpeggios in the accompaniment the voice moves on a fine melody to its ending on a high B, with an optional G, if B is too high. Although a simple and direct song there are to be found marks in it of its composer's personality; and it is good music, not trash, as are so many soprano songs that are dubbed "effective," for lack of a better word. An edition for low voice is also issued.

"IDYLL." "In Memoriam: Angelus, Lacrymosa." By Albert Coates. (New York: G. Ricordi & Co. London: Elkin & Co., Ltd.)

The name of Albert Coates is a famous one as conductor; Americans have heard the most extravagant things said about his ability, during the last few years in which he has conducted in his native England after sojourning in the land of Russia for a considerable period.

Mr. Coates may be a great conductor. We are sure that like many of his *confrères*, if he be a great wielder of the baton, he is not a significant composer. Which does not mean that he does not compose good music. For he does. Very good music these piano pieces which have just come to hand. We like less the Idyll with its very monotonous chordal plan and its lack of variety of rhythm, but the other two pieces please us. They appear under one cover and are together called "In Memoriam," the first "Angelus" bearing a dedication: "In loving memory of my brother, Walter," and the second "Lacrymosa" having at the top of its first page these words: "Dedicated to my nephew Sidney, who died for his country, 1917."

Both are short, two pages a piece, and both are lovely in feeling. The "Angelus" is a melodic development in the left hand under an *ostinato* figure in eighth notes in the right, six of them to a measure,  $\frac{3}{4}$  time. In "Lacrymosa" Mr. Coates goes in for an undertone, as it were, in the right hand set in the richest register of the piano. We find that this thematic passage has blood relationship with the opening of Puccini's "Gianni

Schicchi,"—also a death picture, but in the case of Puccini a serio-comic one. Mr. Coates has probably never seen the Puccini score; but we would lay a wager that he would recognize a resemblance were he to examine the measures referred to in Puccini's comedy of his "Tritico." None of the pieces are difficult to play.

"THE GRAY WINDS, DREAM LADEN." By Eastwood Lane. (New York: J. Fischer & Bro.)

We feel impelled to print here the lovely poem that has moved Mr. Lane to song. It is by Cathal O'Bryne and runs: The gray feet of the wind sweep o'er the bending grasses, Down the bright meadows in the breezy noon, Leaving behind them where each light foot passes The track of their silver shoon. So thro' dimlit aisles, or mem'ry's garden.

The gray winds go dream laden, crooning some old dear tune, To where the seneschal, my heart, a happy warden Keeps each remembered rune.

Rarely beautiful, this exquisite bit. And Mr. Lane's music for a medium ranged voice is its counterpart. The modernistic impressionist this truly natural composer always is: he hears the harmonies that masters employ, as certainly as though he constructed them. With the masters it is knowledge, with this American it is aural vision; we know few composers in this country as sensitive harmonically within his scope as Eastwood Lane. Occasionally he misses an opportunity for a better curve, such an opportunity as knowledge would point out to him. But he has a peculiar something in whatever he writes, a feeling for the fourth dimension; and that is worth talking about in a time when so many of our composers have no dimension. Oh, yes, one, we just remember: they know how to make their music long and tiring.

"CAUSE OF YOU." By Frank Laird Waller. (New York: T. B. Harms and Francis, Day and Hunter.)

Known to music lovers through his work as assistant conductor for a number of years of the Chicago Opera Association, as well as accompanist for noted artists such as Raisa, Stracciari, Macbeth, Rimini, Claussen, et al., Mr. Waller has deftly turned his hand to composing a simple song that is decidedly of the variety known as ballad. Yet as ballads go it is not a bad one by a long shot. Mr. Waller has a feeling for luscious melody and there is a lot of it here, written for the voice by a musician who knows its possibilities and its chances for effect. The opening prelude in the piano part suggests for a moment Dvorak's "Songs My Mother Taught Me"; were a spy glass turned on the song other slight resemblances might also be unearthed. But that would be profitless. For Mr. Waller has said something appealing so well and has written a nice, musicianly accompaniment to it: he was trying to rival neither Brahms nor Hugo Wolf when he wrote this song. It isn't that kind of a song.

There will be many who will sing it and enjoy it, as Mr. Stracciari has already sung it on the records, as well as in his concerts. The edition at hand is for a medium voice with a few high notes that may be sung at the singer's will, there being optional notes in these measures.

"FLANDERS REQUIEM." By Frank La Forge. (New York: Harold Flammer, Inc.)

Mr. La Forge's very noble song "Flanders Requiem," a setting of a poem that has become widely known in the last few years, is now issued for chorus of mixed, male and female voices. Mr. La Forge has made the choral versions himself and they are skillfully done, without much alteration of the original. All three versions are with piano accompaniment, the mixed and male in C sharp minor, (the original key, if we are not mistaken) and the female version (for four-part chorus) in E Flat Minor, a splendid key for it.

Chorally we believe that the effect of

this excellent piece of music ought to be striking and impressive. Mr. La Forge has not only done his task well; he has really contributed to the choral society's repertoire a worthy composition.

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LIEDER ALBUM: THREE SONGS IN THE GERMAN MANNER. By Lord Berners. (London: J. & W. Chester.)

Here is irritating music, if ever there was. The Lord Berners, composer of funeral marches of a comic variety, of *valse bourgeoises*, and generally known, in the few places where he is known, as an imitator of Stravinsky, whose pupil he is said to be, has decided to be witty at the expense of Heinrich Heine! It suggests to us a student in first year philosophy poking fun at Socrates. Lord Berners has written three songs which he dubs "in the German manner," settings of "Du bist wie eine Blume," "König Wiswamitra" and "Weinachtslied," all Heine poems. At the top of the first page of "Du bist wie eine Blume" Lord Berners sets down a note, telling that one of Heine's biographers records that the poem was inspired by a white pig, that those who have set the poem before have not appreciated this fact and that his version "is an attempt to restore to the words their rightful significance, while at the same time preserving the sentimental character of the German *Lied*." Arrant nonsense and impertinence, we call this. We do not need this gentleman to explain to us in 1920 the meaning of this exquisite poem; nor do the settings of Schumann and Rubinstein require improvement. Last year we saw a setting by a living English composer Frank Bridge, not one of his most important songs, but a fine one. We refer Lord Berners to it. He could learn from it.

The setting he has made of "Du bist wie eine Blume" is certainly piggyish. It has nothing to do with the spirit of beauty that Heine gave us, it has nothing to do with the German *Lied*. Nor have the other two songs which are just as ridiculous without making any point. Is this post-war comedy? Is this hitting back at a foe conquered in the Great War, when material things brought about the collapse of an army? Or is it just an unfortunate exhibition of bad manners and execrable taste, cast out in the spirit of jest by a composer who has little to say and has to go to extremes to be able to say anything. We know the spirit of English fairness too well to believe that many will chuckle over these stupid pages of music that Lord Berners has written in his "Lieder Album." Few enjoy a good joke better than we do; we could smile over some good imitations of German *Lieder*, in which a skillful composer caricatured the mannerisms of the *Lieder* composers. But the thing must be done with good taste, not in the spirit which Lord Berners has done his. Never before has he revealed what an impotent composer he is as here. He has not melody enough in his being to burlesque the *Lied*; and we had hoped that even in 1920 self-styled ultra-modernists like himself remember that whatever they do in the field of song the masterpieces of the great Hugo Wolf—he wrote German *Lieder*, Lord Berners!!!—the songs of Brahms, Schubert, Schumann and Franz remain an imperishable possession for all who love the greatest songs in the literature and respect them. Ask Ernest Newman! Lord Berners probably has no respect for anything as old as Hugo Wolf,—to say nothing of things as old as Heinrich Heine.

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THE SAD HEART: "Sadness," "Drifting," "Red-Skirted Ladies." By Francis Toye. (New York: G. Ricordi & Co. London: Elkin & Co., Ltd.)

Our thanks to all composers who during the next twelvemonth leave alone the L. Cranmer-Byng English versions of Chinese poets! Songs made of these poems have actually become a nuisance; so many of them have been done. Mr. Toye's three songs are at that not unworthy of praise, and have a place as recital songs, in which their composer reveals a talent that has points to win him approval in serious quarters.

Mr. Toye's name has a familiar ring to it. We wonder if he is the same Francis Toye, who once was manager of the Los Angeles Symphony Orchestra? If so, our congratulations; for these songs show a taste for refined vocal utterance and a skill in casting an accompaniment for the piano. Here and there we find mannerisms that do not improve but mar. On the whole, good work, of which we should be pleased to see more. The first two songs are for low or medium voice, the last one for high voice. A. W. K.

"THE MAN OF GALILEE." A Series of Sacred Songs Sung to Popular Melodies. By P. Douglas Bird. (San Diego, Cal.: Haight-Bird Co.)

This collection of sacred songs has evidently been inspired by sincere Christian zeal, for which its "composer" deserves due credit. But it puts into practice a most vicious principle. It may be permissible, though still open to question, to take a song of the type of Richard Strauss's "Allerseelen," whose music itself is devotional, give the accompaniment a more churchly contour, and find for it a sacred text that seems in a measure to express it. But when it comes to sing a "joyful song unto the Lord" in a fitting missionary-hymn rhymes to "Drink to me only with thine eyes" and "Listen to the mocking-bird" and calling the result sacred song we pause aghast. One cannot think that the Man of Galilee himself, whose life as we know it, offers such a record of consistency and sense of the eternal fitness of things, could approve of what Mr. Bird has done, for all he may have meant well. "Darling Nelly Gray," masquerading as "The Light from Heaven's Window"; "When You and I Were Young Maggie" baptized into the faith with a verbal sprinkling that puts "Jesus" where "Maggie" used to be; "Old Black Joe" textually dispossessed; and "Rocked in the Cradle of the Deep," "The Blue-Bells of Scotland," and even that venerable favorite "In the Gloaming," made sacred by a simple emission of "ee" rhymes—each song ends with the words "The Man of Galilee"—pass the most elementary artistic understanding and sense of what's what. Despite Mr. Bird's textual house-cleaning, "Ringing out the old, ringing in the new," "The Old Armchair," "Gentle Annie," "The Last Rose of Summer," "Believe me if all those endearing young charms," etc., are not sacred songs. Nor will they ever be. There ought to be a law against unholy weddings of famous melodies to inappropriate words!

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LULLABY. By Laura Roslyn Macfarlane. "Clair de lune." By Joseph Szulc. "I Love You, Dear." By Rudolf Friml. "Hear, O My People." By Frederick Stevenson. (New York: G. Schirmer.)

A really graceful and engaging because is this by Laura Roslyn Macfarlane, with a refrain that will set many an elderly child a-swaying with its lilt. It seems a shame that real swaddlers are usually cheated out of any hearing of lullabies of this ilk. The song is for medium voice and the composer has written her own words.

Joseph Szulc's setting of Verlaine's poem is a very charming and atmospheric thing, an art-song of real quality, and a very expressive melodic rendering of the elusive spirit of its poem. Like all that passes through his hands, it has gained by the editing of Carl Deis, whose musicianship and taste where the modern art-song is concerned is beyond question. The poetic English version is by Dr. Theo. Baker, and the song has been put forth for high and medium voice. "I Love You, Dear" is a separate issue of the graceful waltz-song from Friml's "Sometime"; while Mr. Stevenson's "Hear, O My People," is a well-written sacred song for service use, issued for high voice and low.

\*\*\*  
"SIX TONE SKETCHES." By W. Aletter. "Album for the Young." By E. Bohm. "Ideale," "Tendresse." By Charles Breton. (New York: Hinds, Hayden & Eldredge, Inc.)

Such names as Aletter and Bohm (no matter what the latter's initial may be) listen well, to piano teachers. The first-named composer's group of six very easy pieces in the treble clef, octaves barred—"Wayside Flowers," "Romance," "Shepherd's Lament," "Farewell," "Rainy Day" and "Mazurka Impromptu"—are bound to commend themselves for their purpose. E. Bohm's "Album" of nine pieces, for both hands, within a five note compass, also for beginners, are melodious and attractive. Noticeable in both the single numbers by Aletter and the collection is the large, clear note engraving and fingering. Mr. Breton's two piano numbers, "Ideale" and "Tendresse" are teaching pieces of medium difficulty which fall sweetly and pleasingly on the ear. F. H. M.



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## Evolution of the American Boy Into the Church Singer

The Boy-voice an Anomalous Possession—Good and Bad  
Methods of Training—Apparent Feeling Really the Result  
of Teaching—Race Characteristics in Voices

HOW does the lively, mischievous American boy ever get himself turned into the straitened channels of choir singing? What kind of chorister does the boy singer make when grown up, and how do certain methods affect his later voice? What types and which races produce the best voices? These and some other interesting points are raised and answered by Janet Helhen, in a recent number of *The Console*.

"Singing," says the writer, "is not a natural means of expression to American boys. They sing because they are driven to it by their parents, or from desire for money. There are exceptions, of course, to this rule, but I am speaking of boys in general. The boy regards his voice as something foreign to himself, a thing that he adopts more or less unwillingly, makes use of according to the

ideas of his teacher, and sometimes becomes fond of. The real boy, however, never feels quite at home with his instrument; he regards it critically from over the way. It never becomes part of his 'ego.' How could it? The desire of his life is to be like a man, and his voice is that of a woman, or an angel.

"Most boys join choirs through the persuasion of other boys, and sometimes because he gets paid. Seldom is a boy worth while whose mother brings him. Once in, the boy finds he has to take the bad with the good. Afternoon rehearsals after school are unmitigated boredom, evening rehearsals with the men are rather nice. To be out at all in the evening without supervision is a treat, to be associated with men and of equal importance with them gives him a taste of future joys. It is almost like club life. Sundays, after a while, he really enjoys. Singing the music in church has advantages of its own, too. The choir-master can't stop you."

### Coming Back as Man Singer

After a boy's voice has begun to do queer things, and he is not of use to the choir-master, he is very apt, according to the writer, to discover how he loved the work; and often he returns to the fold as soon as his voice has "settled."

"The kind of a man-chorister he makes depends on his training as a boy. It seems a very innocent thing to teach a small boy to sing without support of breath, or use of his sounding board, but with the tone going up some back-way, and out at the top of his head, apparently. Unfortunately, the method is a very hard one to unlearn, and it appears later in a falsetto tenor, or hollow baritone. The one vowel method also has curious results, choir-masters who do not understand the voice have discovered that by using one vowel they get quick results as to smoothness and evenness of tone. Of course words disappear but in sacred music we all know what the words are, anyway. Another extreme is the choir where every boy uses his own method; 'larynx twisters' prevailing on the lower notes, quite killing the more modest voices, but above head voices getting their innings, to be swallowed up again when the tune returns.

### Where Boy's Voice Excels

"A boy's voice responds to treatment just as a woman's, only more quickly,

accomplishing sometimes in three months what would take a woman a year. This is owing to the greater elasticity of the organs, not to superior ability or devotion to work. The peculiar excellence of the boy voice is its fluency in the high register, where they can soar untiringly. The lower voice is not so firm as a woman's, and hymns, except those specially written for him, are apt to be fatiguing. At the fourth line D the voice adds a new brilliancy and more still at the fifth line F sharp, which is usually an exceptionally beautiful note. From there up to B flat it grows fuller and more fluent. They are singing their best just where women have begun to give out. It is a mistake to think that all boy voices are of high pitch; there are many mezzos, and some contraltos. The beauty of the voice itself will often convey an impression of feeling and understanding in the singer, but alas, this is really a reflex action from the heart of the hearer. The boy, while he is conveying this impression, is quite likely to be playing with a cap-pistol or box of matches in his trousers pocket. Not that boys are not quite willing to sing with feeling so long as you don't ask them to feel; they will fortissimo, pianissimo, portamento, accent, or coup de glotte, with industry and perseverance, according to direction. If the result is not feeling they do not worry; they did their duty.

"Fugues they excel in, the attack, counter attack, the rallying, the resuming of hostilities, the surmounting of difficulties, and the thunders of victory at the end appeal to their sense of 'something doing.'"

### Race Characteristics

"The two most beautiful high voices I ever knew were English Canadian; the finest mezzo, Swedish, and the best two contraltos, Swedish and French. The Irish boys had often lovely voices, with the real Irish lilt and fine sense of rhythm, but dispositions of too lively a kind to be depended on for solo work. The Swedish boys had very sweet, rich voices and decided gift for singing. The French boys happened, perhaps, to be unusually gifted; they had fine voices, truly French in quality, a love for music aid a respect for singing, an inheritance, probably, of the French love and respect for all forms of art.

### New York Choir Schools

"In New York we are fortunate in having a number of well-trained choirs, and at least two of great excellence: Grace Church and the Cathedral of Saint John the Divine. These two have choir schools and homes for the boys; they provide their choristers with board and lodging, excellent care and education, and salary. This means that they can take boys from anywhere in the country, a great advantage.

"It would be interesting to take an inventory of the men singers of New York to find out how many had sung as boys; I know many of the best have, which answers the question, does it injure the mature voice to have used it as a boy?"

### Plans Municipal Concerts Through Indiana

Effie Marine Harvey, manager of artists in Indianapolis, Ind., and late manager of the Marion (Ind.) Civic Orchestra, was a recent visitor in New York. During her stay here she announced many interesting features which she will introduce in Middle Western concerts during the coming season. Among them she plans a series of municipal concerts to be given throughout the State of Indiana. She will also inaugurate a series of concerts in which many leading soloists will be heard. While in New York Mme. Harvey completed arrangements with managers of well known artists for appearances at the municipal concerts under her direction.

### Frances de Villa Ball Moves Studio

Frances de Villa Ball, the New York pianist and teacher, will remove her studio this season beginning with Sept. 15 from 356 West Twenty-second Street to 52 East Sixty-seventh Street, New York. Miss Ball will continue her visits to the Mt. Vernon Seminary in Washington, D. C., where she will again teach two consecutive days each week reserving the balance of her time to her New York classes which for the coming season will be increased by many new enrolments. A series of monthly recitals are also planned throughout the entire winter.

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# Says Operatic and "Jazz" Influences Contaminate Our Sacred Music

Philadelphia Organist Describes Present-Day Conditions and Draws Parallel with Olden Time—Predicts "Musical Bolshevism," Distorting of Hymns with Syncopation and Mixture of "Cowbell Noises"—Appeals to Colleagues to Counteract Tendency—Says Audiences Found Russian Cathedral Choir Singers Satisfying

By NICOLA A. MONTANI  
Conductor of the Palestrina Choir, Philadelphia

[From a paper on "Church Music and Secular Influence" read by Mr. Montani before the National Association of Organists, in convention at the City College, New York City, on July 28.]

FOR a number of years I have carefully read the excerpts of the papers that have been presented at the conventions of the National Association of Organists and like organizations on the subject of church music. In these papers and in the discussions they generated, the conclusion seemed to be that there was great need for reform in our church music. I recall a paper by Harvey B. Gaul of Pittsburgh, in which he cleverly made a distinction among the various styles of church music in use in this country. Some of you will remember his division of classes into Gregorian, Palestrinian: the Bach style, the Russian a cappella and the English Cathedral. To this he added typical American styles as the late McKinley, early Roosevelt and other unaccepted models. Mr. Gaul, however, overlooked quite a number of other unofficial styles which have been used in some of our churches for a great number of years, that might come under such headings as theatrical, operatic, melodramatic, and (latest of all) the "jazz style."

That the operatic and melodramatic styles really exist, I shall attempt to prove, and that the "jazz" style has also entered the sacred portals is a fact—according to the recent accounts in our daily papers, which I shall also refer later. But first of all it is necessary to define certain principles which have been observed throughout the ages as the distinctive characteristics of sacred music.

## When Is Music "Sacred"?

Sacred music can be deemed truly sacred when, through the sheer beauty and power of its own spiritual and mystical qualities, it can evoke in the hearts and minds of the listeners a corresponding prayerful mood and a proper contemplative attitude. While it may not be possible accurately and minutely to define the elements which enter into the composition of sacred music, a contrast with the so-called conventional forms which are recognized as typical of the secular style might be illuminating.

We all know that certain kinds of musical ideas or forms are clearly "secular." We also take it for granted that the true artist, the composer of music, would not purposely confuse and create a chaotic condition by the use of materials in a manner absolutely contrary to all sense of proportion and fitness and in violation of the first law of order, appropriateness, and even decency. But this is just what is taking place in our day and has occurred in earlier periods in the history of sacred music.

Throughout the ages there has ever been a conflict between secular and sacred music and in every period secular music has succeeded in entering the sacred precincts, imposing its imprint on the definite art form known as sacred, and leaving vitiated taste and a false sense of values in its wake.

## Parallels Other Centuries

The early Christians, in adopting and modifying the Pagan rites to their needs,

retained only the psalter and harp for use in connection with religious services and prohibited the use of tambourines and cymbals, etc., which were associated with secular usage. (We find a counterpart of this legislation in the recent Motu Proprio of Pope Pius X, Nov. 3, 1903, which excludes all instruments of percussion from the church services together with brass instruments, closely connected with secular types of music.)

Even in the eleventh century, abuses began to appear in the music of the church and a law was promulgated against the overelaboration of Discant, which involved the fundamental melodies as to render them unrecognizable. Another decree was signed in 1322 suppressing certain abuses (which continued) under severe penalties.

The Netherland school of composers began in the latter part of the twelfth century to introduce in their religious compositions secular melodies or subjects and they did not hesitate to utilize the popular song of the day as a theme (usually given to the tenor) around which they allowed the other voices to wander about in the elaborate polyphonic fashion of the day. The tenor oftentimes sang the words of the popular ditty in French, while the other voices continued the "sacred," elaborated portion in Latin. We can well imagine what would happen if we heard in our churches to-day the tenor warbling the text and melody of "Missouri" or "Kiss Me Again" while the other voices sang a "sacred" accompaniment in English or Latin text. More than once serious men thought the only solution of the problem was to banish music from the church completely.

## Lauds Eighteenth Century Type

Palestrina and his contemporaries of the sixteenth and seventeenth centuries have given us a type of music which is distinctive and which was the culmination of a period of great musical development. Richard Wagner says of the art of these polyphonic masters: "It produced, through its performance, an effect so wonderful, so arousing the heart to its very depths that no similar influence of any other art can be compared with it." Bach crystallized another epoch in his great choral compositions, and his wonderful B Minor Mass, although not intended for liturgical purposes, will ever stand as a monument to a transcendent genius in whom was combined not only divine creative power but also elements so lacking in the great composers of the period which followed. He, of all modern writers, (and Bach can rightfully be claimed a modern in every sense of the word) possessed the attributes of spirituality and holiness so necessary to a proper musical delineation of religious texts.

What are the conditions in our churches to-day? We have in this country gone through the same experiences with regard to secular influences, as other countries and in every denomination we hear the periodical cry of reform. If it is necessary to prove that something is wrong, I need but quote from a report found in the papers of a few weeks ago to the effect that "The pastor of a certain church in Denver recently announced that he would have a real Negro ('jazz') orchestra before

the pulpit on the following Sunday." "Jazz," explained the minister, "works perfectly as a lubricant for stiffened joints on the glaringly-lighted white ways that lead to perdition; so why not also limber up the travelers along the 'straight and narrow way' giving them a jazz accompaniment?"

## Jazz Brings Problems

The growth of the use of jazz music and its popularization is bound to affect the taste of our people eventually with regard to sacred music and we shall have, in this century, a problem to solve that will be akin to the problems facing the church musicians of the seventeenth and eighteenth centuries. For what is "Jazz" but the modern equivalent of the popular music which the ancients tried to introduce in the church? The contemplation of this possibility is appalling but in view of the manner in which music the most ideal of arts, nowadays is degraded from the high estate, we may expect this result as an evolution of the present craze for this type of popular music. The saddest part of it all is that the younger generation has taken to it all so kindly. Only the other evening I had occasion to listen to the strains of a "jazz" orchestra, the gesticulating members of which were not content to render original syncopated melodies but who trespassed the realm of the church and jazzed well known hymns and noble melodies such as the "Kammenoi-Ostrow" and other beautiful semi-sacred melodies.

I do not wish to seem pessimistic, but there can be little doubt that the perversion of great melodies and masterpieces in the manner quoted will eventually result in a species of musical bolshevism: a state wherein all music will be fed to our children through the mill of the "jazz" band. We shall eventually have an impression of musical cubism and a hodge-podge-nightmare-mixture of "Nearer, My God to Thee," "Lead, Kindly Light," and other hymns with the wild ravings of syncopation and the tinkling of the cowbell.

## Disguised Operatic Arias

The invasion of the operatic and secular style in the churches has been a complete success if we judge from the fact that in a great many of our churches we can hear such operatic bits as the celebrated sextet from "Lucia" (sung by the quartet). The translation of the original text is something to the effect that *Edgardo* had been betrayed and took the occasion in this six-part operatic *motet* to vow eternal vengeance. For church use the operatic pill has been sugar coated with this text: *Sweet the moments rich in blessing, which before the Cross we spend!* (All the while we cannot escape the visions of *Edgardo* planning to commit suicide and *Lucia* eventually going mad, with the accommodating assistance of the flute.)

Another invasion which has penetrated deeply into the religious camp is the famous trio from "Attila," by Verdi. Most of us are familiar with the bravura character of this highly colored operatic masterpiece but the translation of the original text compared with the version given for church use will also prove interesting. In the opera, the translation gives us the sentiment to the effect that *Believe me, only thee have I loved, but ne'er again shalt thou deceive! false one, no more shall thy arts beguile, etc., etc.* The sacred adaptation retains all the fiery ardor of the music but gives us the following:

"Praise ye, O Praise ye and glorify the Lord Almighty!" etc., etc. The runs and roulades are musically as effective when sung to the sacred text as they are to the original version. (These two numbers are cited because they are published

in this country and enjoy a tremendous popularity among our choirs.)

Among other operatic arias frequently given as offertories to sacred texts are the "Intermezzo" from "Cavalleria Rusticana" sung as an "Ave Maria" (conjuring all the lurid situations of passion and murder as found in the opera). "Celeste Aida," the "Swan Song" from "Lohengrin," the love song, "My Heart at Thy Sweet Voice" from "Samson," "Salva Dimora" from "Faust" and countless others have found a permanent place in the repertoire of our choirs. How can we reconcile these distinctly operatic effusions which carry with them all the associations of the scenes with which they are surrounded on the stage, with our religious services, where music is intended to merely assist the congregations to thoughts of heavenly things?

## Counteracting These Evils

What shall be done to counteract these present-day evils? It remains the particular privilege and duty of such an organization as the National Association of Organists to create new ideals and to assist in maintaining them. Correct standards need to be re-established and efforts should be made to inculcate in the minds of the younger generation of composers and choirmasters the principles of sacred music such as has been handed down to us from the earliest ages. Whether we like the Gregorian Chant, Greek Chant, or the music of the polyphonic masters of the sixteenth and seventeenth centuries; whether we care for Palestrina or Orlando Gibbons or Di Lasso or Byrd, Tallis, Father Bach, Tchaikovsky or Rachmaninoff, we must realize that in the elements contained in the music represented by these composers and styles are contained all the secrets which composers of sacred music need to make their own. These models we need to absorb, and after we have thoroughly saturated ourselves at the fount of all music we say, as American composers, establish in this country a typical American school of sacred music which shall be as spiritual, as individual and characteristic as the so-called old English, Italian, Spanish or Russian schools of sacred music.

## Polyphonic Music Approved

In conclusion: to anticipate a possible objection offered that in the rendition of a more serious type of music the organist and the elimination of the so-called popular style the organist will not have the support of either his pastor, the minister or the congregation; I need but cite the instance that wherever the former Russian Cathedral choir appeared there was an immediate response on the part of the people in general, and that the presentation of programs consisting of what appeared to us at first as a very severe form of type of sacred music, met with the enthusiastic approval of music lovers, irrespective of denomination, of the same type that attend our Sunday services. The last instance of the willingness, even latent desire of people generally to hear true sacred music of the same supposedly severe type, is found in the recent visit of the Roman singers. The audiences enthusiastically applauded the efforts of these men and boys, rendering a type of music totally unfamiliar to the ears of the majority of concert-goers, and church-goers found something therein which satisfied their inner spiritual selves and which through the lapse of centuries again made itself felt in the undying strains of the musical purist, Palestrina. A writer in a Philadelphia paper commenting upon the effect of this music on what he described a mixed audience said:

"Polyphonic music is unquestionably the real music of the church. It has dignity and grandeur and while capable of expressing the deepest religious feeling does not reflect those secular elements which began to creep into church music with the rise of opera, and which culminated in that superhybrid-melodramatic paradox known as Rossini's 'Stabat Mater.'" To contrast this I may quote the statement made by a speaker at the last convention of the National Association of Organists, that while music of the polyphonic type is good enough for liturgical services it would not make an appeal to the vast number because it repelled through its severity and impersonality. I shall leave you to a consideration of the two extreme points of view, but would at the same time recall the argument presented at the beginning of this paper to the effect that sacred music could be defined as true sacred music only in proportion to the manner in which it reflected the spirit of the text, and could be deemed truly sacred only when it conforms to the law of prayer; that is when it succeeded its spiritual qualities or mystical atmosphere in lifting the heads of the listeners to God.

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# Royal Home Now Stages Vienna Concerts

Gardens of Belvedere Mansion, Last Residence of Austrian Heir, Scene of Midsummer Music  
—Volksoper Announces Novelties for Coming Year—Piccaver Says Farewell at Staatsoper

VIENNA, July 26.—At this midsummer season music would be hibernating, paradoxical as the term may seem, were it not for some novelties in the way of open air performances in the beautiful garden of the Belvedere Mansion which formerly harbored royalty. It was in fact the last residence of the heir to the Austrian throne, who, with his wife, was assassinated just six years ago at Sarajevo and whose assassination was the immediate cause of the world war. Mendelssohn and Weber were the composers heard and were represented respectively with "Midsummer Night's Dream" and the old opera "Preciosa" that was performed. Both works in such novel surroundings seemed almost new. The artificial stage pictures were replaced by actual scenery. Trees and grass formed the natural background to the characters, and the dance of the fairies in its graceful lightness gave no sign of the difficulties attending out-of-door dancing.

The Vienna musical festival week ended early in June. In a former letter I mentioned its principal features. Perhaps one of the most interesting performances was that of Schönberg's "Gurrelieder" at the Staatsoper. The principal members of the company were pressed into the service. The third part of the work, which is mainly choral in character, was splendidly rendered by an imposing body of singers.

The Staatsoper closed its doors on June 30, with Puccini's "Butterfly," the *Pinkerton* being sung by Alfred Piccaver, heartily welcomed, as, owing to an obstinate cough he had been unable to sing for some months. He was heartily called out at the close with cries of "Auf Wiedersehen," since it is known that he will go to America. At present he is booked for concerts in the Bohemian Baths.

Of other music still to be regarded as belonging to the past season there have been only the usual closing exercises of the music schools. The operatic performances of the Vienna Conservatory at the pretty Academy Theater (Staatsakademie), parts of "Fidelio," "Taming of the Shrew," "Elopement from the

Seraglio" and "Lohengrin," did not bring to light any particular talent, though giving proof of much good work. The graduating pupils of the New Vienna Conservatory were heard at the Bürgertheater in selections from "Aida," "Faust," "Freischütz," and the "Masked Ball," and many of them displayed decided talent and are likely to make good.

Events of the coming season are casting their shadows before. The Staatsoper is planning the production of a number of novelties among which are Puccini's *Trittico* and Korngold's "Die tote Stadt" ("Dead City"). The libretto is by Paul Schott after a play by Rodenbach, called "Das Trugbild" ("Phantom"), adapted from his novel "Das tote Brüggel." Besides there will be newly mounted and studied Kienzl's "Kuhreigen," new at the Staatsoper, and works by Bittner and Schreker, while "Mona Lisa" and "Die Rose vom Liebesgarten" will be revived. Much attention will also be given to the ballet and the first novelty will be Korsakoff's "Sherherazade," splendidly staged.

The Volksoper will also cultivate ballets next season. Director Weingartner, before his departure for South America last week—where both Vienna opera directors have summer engagements there this year, since Richard Strauss preceded Weingartner—made the following remarks: New productions will be Puccini's "La Rondine," my "Genesius," Montemezzi's "The Love of the Three Kings," Oberleithner's "Cäcilie" and Smetana's "Two Widows," while there will be newly mounted "Tannhäuser," "Zar und Zimmermann," "Cosi fan tutte," "Bohème" and "Carmen."

The New Vienna Oratorio Society has a very interesting program planned for next winter, as I have been informed by the singer Alfred Julius Borutta, president of the Society. In October the first performance anywhere of "Weltliches Requiem" ("Worldly Requiem") by Dr. Sepp Rosegger, son of the well-known Tyrolean writer Peter Rosegger, will take place at the large Musikverein hall. At Christmas, Bach's Christmas Oratorio will be performed, and in February "Jephtha," by Händel, in which Herr Borutta will sing the title part, while later on, in celebration of the 150th anniversary of the founding of the First Teachers' Training Seminary, in which

Schubert was a pupil and Bruckner a teacher, there will be produced Schubert's E Flat Major Mass and Bruckner's Ninth Symphony and "Te Deum."

## Schreker To Leave

A contemporary teacher of music who can look back upon a career of many years at the Vienna Conservatory, Franz Schreker, is about to leave here for Berlin, where he is to take charge of the Conservatory in that city. The performance last winter at the Staatsoper of "Die Gezeichneten" ("The Marked Men") was his first triumph here, although he had long before been acknowledged in Germany. Despite the many disappointments he encountered in Vienna, he feels regret at leaving, and it is his endeavor to take some part of it with him by inducing a number of his pupils to accompany him to his new sphere of activity. Already he looks with pleasure to his return here next season on the occasion of the first performance of his "Schatzgräber" ("Treasure Diggers") at the Staatsoper.

Old ante bellum acquaintances are beginning to crop up in Vienna. A few days ago I was pleasantly surprised by a visit from the pianist Charles de Harrack. He had just come from a successful tour on the continent, after having given a recital in London. He was to have played in Baden with the Symphony Orchestra, but had to cancel this engagement owing to an operation on his nose, performed by the Vienna specialist, Dr. Koffer. Mr. De Harrack is accompanied by his manager, A. H. Brumson, who will return with him next spring for a series of recitals in the British Isles, in Paris, Vienna and other cities on the Continent. ADDIE FUNK.

## Ann Arbor Musicians Summering Over Wide Territory

ANN ARBOR, MICH., Aug. 16.—Musicians of the Ann Arbor University School of Music are spending their vacations as follows: Albert A. Stanley is at Monhegan Island, Me.; Albert Lockwood, Keene Valley, N. Y.; Harrison A. Stevens, Whitmore Lake, Mich.; Nell B. Stockwell, South America; Edith Byrt Koon, Estes Park, Col.; Martha Merkle, Denver, Col.; William Wheeler, Thetford, Vt.; Frank L. Thomas, Denver,

Col.; Maude Charlotte Kleyn, Holland, Mich.; Samuel P. Lockwood, Keene Valley, N. Y.; George Oscar Bowen, Billgrade Lakes, Me.; Charles A. Sink, Douglas Lake, Mich.; Earl V. Moore, White Lake, Mich.; Otto J. Stahl, Culver, Ind.; Byrl Fox Facher, Loudinville, Ohio; Clara Lundell, Cadillac, Mich.

## Mildred Wellerson Has Ovation in Recital at Saranac Lake

SARANAC LAKE, N. Y., Aug. 14.—Mildred Wellerson, the ten-year-old 'cellist, scored at a concert on Aug. 2. Among other works Miss Wellerson played charmingly the Andante by Goltermann and Popper's "Elfentanz." She won much applause and was obliged to add several extras. The recital attracted such a large audience that many could not obtain entrance.

## Egan Will Tour England and Ireland

Tom Egan, the Irish tenor, will make a concert tour of Great Britain and Ireland during the latter part of the coming season.

Details were arranged by Bert La Mont, New York theatrical manager, who arrived from London on Tuesday.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## The War Memorial

To the Editor of MUSICAL AMERICA:

As a matter of the Mayor's Art and Executive Committees on the permanent war memorial to be established by the City of New York, I take the liberty of pointing out some important facts in connection with this matter, which are of special interest to the music-loving people.

The Mayor's General Committee, of which I have the honor to be a member, has had several meetings in the rooms of the Board of Estimate in City Hall since the report was received from the Jury of Artists in which they had rejected sixty-four different propositions submitted to them by various artists and architects in this country. A good deal has been printed in the press about an attempt to hasten the final vote on this subject, in spite of the fact that nobody suggested such a vote. The only thing on which the Mayor insists is that the committee should continue its sessions during the summer for the purpose of discussing propositions laid before it and if possible come to an early decision.

I understand there are some members of the Mayor's Committee who are also members of the so-called Victory Hall Association, and that whereas they tried to delay action on the part of the Mayor's Committee for a permanent war memorial, they urged action as members of the Victory Hall Association. This association has the privilege from the Commissioners of the Sinking Fund to purchase Pershing Square at \$2,800,000, whereas the upset price is \$2,900,000, but so far the association has not taken advantage of the bargain offered. Many people, including Mr. Lintenthal, the builder of Hell Gate Bridge, favor as a permanent war memorial a bridge across the Hudson. The objections to a bridge are:

(a) That the approximate cost would be in excess of \$500,000,000, and no one knows where the money is to come from. (b) That the people of New Jersey would get the principal benefit. (c) That it is utilitarian. The only additional recommendation made by the Jury of Artists is some kind of a monument near Spuyten Duyvil. This is imprac-

ticable on account of its extreme northern location in the city and its inaccessibility.

Nobody, excepting those who dream about the bridge, have so far taken exception to the rebuilding of Madison Square Garden to contain an auditorium with a large organ, quarters for the American Legion and a Conservatory of Music, to be run on the highest standard on the principle of the City College or the Museum of Art, Museum of Natural History, Botanical or Zoological Gardens, Public Library, etc. A great many letters have been received from prominent artists indorsing the scheme for a Conservatory of Music, but I would now urge associations, clubs, private individuals, churches, societies and other public bodies of men and women to indorse this idea of the Madison Square Garden, including the Conservatory of Music, by addressing the Hon. John F. Hylan, Mayor of the City of New York.

It is of the greatest importance to have as much publicity as possible in this matter between now and the time the final vote is taken. There never has been as good an opportunity for a Conservatory of Music to be located in the City of New York as there is at the present time because His Honor the Mayor has officially recommended to the committee in writing the acquiring of Madison Square Garden and the Conservatory of Music. His argument in favor of this permanent war memorial is that it would be a temple of sacrifice, a temple of music, a home for the veteran and non-utilitarian, easy of access from any part of the city, and last, but not least, since we cannot do anything more for the dead, we might as well do something for the living and let the people of the city develop the wonderful talents, especially among the poorer classes, free of charge and for the benefit of all.

PHILIP BEROLZHEIMER,  
Chamberlain.

New York, Aug. 14, 1920.

## Asks If Stadium Concerts Are Conducted for "The Masses"

To the Editor of MUSICAL AMERICA:

In the New York Times of Aug. 13, Adolph Lewisohn has a letter in which he expresses his hopes with regard to the benefits to the masses of the concerts in the Lewisohn Stadium. May I not, without for an instant casting doubt upon Mr. Lewisohn's sincerity, put to question any such benefit either to the masses or the classes, under the system of mismanagement that has obtained this season both on the stage and on the stadium?

First and foremost, if the concerts are designed primarily for the benefit of that

vague body known as "the masses," why is it that all the seats in which one can hear decently are sold at a figure prohibitive to any except the well-off? Why do the programs "give out" with curious frequency? Why are late-comers allowed to take their places during the playing of numbers, to the great inconvenience of those who have been in their seats on time? Why are other late-comers permitted to walk back and forth over the grounds during numbers? Why the ridiculous lack of foresight with regard to weather conditions, both ways, and why are many persons who have paid as much as \$2 for seats not notified that the concert will be continued indoors? When the concerts are given or continued indoors, why do the ushers and members of the management congregate in the back of the hall and talk in loud tones?

With regard to the orchestra itself, it is advertised as the National Symphony Orchestra, but the names of the players have never been published, which fact has led to the question of whether all its members really are members of the National Symphony, a question which the almost universally poor playing of the orchestral body makes even more pertinent. Why has Mr. Rothwell such a small repertoire of numbers? Almost any time one goes to a Stadium concert, one hears two or three or even more numbers that one heard the week before and the week before that.

Concerts cost money, but philanthropic persons, Mr. Lewisohn among others, have dug deep into their pockets to subsidize these concerts; also, the attendance has been fair, in spite of bad music and bad management. Why, then, was it necessary for the series to be shortened by two weeks from the original ten announced in the New York Times of June 27, and in your own paper of an issue about that time? For this shortening by two weeks, there can be little regret in view of the quality of the musical fare served up, but the regret is for what might have been and also that a failure of this sort does more harm to a cause than many successful seasons can undo.

JOHN DESPARD.

New York, Aug. 15, 1920.

## Explains That San Francisco Eisteddfodd Prize Was Divided in 1915

To the Editor of MUSICAL AMERICA:

In your esteemed journal of March 6, 1920, a statement appears in connection with article about Ernest Davis, tenor, that he, Mr. Davis, "has made numerous appearances with leading choral societies, among them, as soloist with the Haydn Society of Chicago, on a trip to the Pacific Coast in 1915, when the organization won the largest amount of prize money at the World's Fair."

The facts are as follows: During the Panama-Pacific World's Exposition at San Francisco, in 1915, the Welsh Eisteddfodd held a choral competition, and offered prizes, aggregating \$25,000 for various choral contests, among these, being one of \$10,000, for the chief choral competition, for mixed chorus of 150 voices. The Haydn Society of Chicago, Haydn Owen, conductor, and the Alameda County Chorus, Alex. T. Stewart, conductor, arranged to compete for this prize and the contest for the same was held on Thursday evening, July 29, in the Civic Auditorium, San Francisco, by the two societies named.

The test compositions for this prize were the following choruses: "Hear Us, O Lord" from "Judas Maccabaeus," Handel; "The Indian Serenade," a four-part and eight-part song, by Dr. D. C. Williams, and two choruses from "Phoenix Expirans," by G. W. Chadwick. These various works were all sung unaccompanied, a committee of adjudicators of whom E. R. Kroeger, pianist, composer and pedagogue, of St. Louis, Mo., was chairman, being the deciding body in the contest.

The adjudicators, after careful consideration of the work of both choral organizations in the above compositions, from a technical standpoint, decided that each were equally praiseworthy, on the whole, and awarded the \$10,000 prize equally to each society, \$5,000 going to the eastern choral society, and \$5,000 to the California one.

As a member of the contesting California Chorus, I present the foregoing in the interest of accuracy and to correct a false impression which might be created as to which choral society "won the largest amount in the vocal contest." Both societies received exactly the same amount, namely \$5,000.

E. S. CLAUSSEN.

Oakland, Cal., July 20, 1920.

## Hackett to Make Tour With Mme. Alda This Fall

Charles Hackett, Metropolitan tenor, who has been singing with the Ravinia Park Opera Company in Chicago, expects to take a month's rest at his camp in the Adirondacks before starting on his concert tour of the Middle West in October. Later in the season, Mr. Hackett will have a number of joint recitals with Mme. Alda, and in November he will appear in recital in the Auditorium in Chicago with Mary Garden.

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Jeanette Curry Fuller, 50 Erlon Crescent, Rochester, N. Y.; Rochester.  
Mrs. Jean Warren Carriek, 977 East Madison St.; Portland, Ore., Aug. 15.  
Clara Sablin Winter, 410 No. Main St., Yates Center, Kan. Wichita, Kan.  
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.  
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas; Dallas; Denver, Colo. Aug. 3.  
Virginia Ryan, 118 Washington St., Waco, Tex., Waco, Oct. 15 and Feb., 1921.  
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MARGUERITE NAMARA has discovered that she has a dual personality. Not in the Dr. Jekyll and Mr. Hyde sense; but—well, let her tell about it herself. She did so the other day to an interviewer, as thus:

"I believe in shedding my work like a cloak when it is finished and being at once my other self. Oh, yes," she added, with a smile. "there are two Namaras. The real one, who loves life itself, her home and her family; and the artist, whose work is the one absorbing interest! I admit that I am serious only when I am right at work and out before the public. At other times, I try to keep my mind eternally young. When I work, I do so with excellent results. You see, I am blessed with rather an unusually good memory. I learn and memorize very quickly and too, fortunately, I am a thorough musician. Others have said it, so it is not my solitary impression!"



Marguerite Namara, Soprano, Re-engaged to Sing at Stadium on Aug. 16, After a Sensational Success

"I study from three to four hours a day," Namara declared also during the chat. "It only takes me a week to learn an entire rôle by heart." As a matter of fact she has done it in less than that time. When she was a member of the Chicago Opera Company she was called

upon in Chicago to sing a rôle (the writer thinks it was *Micaela* in "Carmen") and she studied up on it in three or four days with a gratifying success.

One of the most recent examples of the singer's power to take the audience by storm was at the Stadium, where she was accorded one of the greatest ovations of the season. The audience of 6000 clamored for her, even after she had sung several encores and made her re-appearance five times. Among those in the audience on this occasion was Sam McMillan, manager of the National Symphony Orchestra, who was heard to say that in fifteen years he "hadn't heard of anyone putting himself over" as Namara did. As a direct result of the impression she created with Mr. McMillan, Namara has been engaged to appear as soloist with the National Symphony Orchestra on Jan. 26 next. She has also been re-engaged to appear at the Stadium on Aug. 16. On Aug. 11 she sang with Nathan Franko's band in Saratoga.

Incidentally, the day following her Stadium appearance, she received another offer to go in vaudeville at \$3,000 a week for fifty weeks on the road and three weeks at the Palace in New York. She has already been offered large sums to go back to light opera, but has steadfastly refused to go back to that field. Last season she made an enviable reputation for herself as an orchestral soloist, having appeared with much success with the New York Philharmonic, the Cleveland Symphony (for which she was re-engaged for the season 1920-21), the Minneapolis Symphony and the New York Symphony Society. This season, too, she will sing with many of them, as well as fill a large number of concert and recital dates. P. A.

## Marvin Maazel Will Play Under New Management



Marvin Maazel, Young American Pianist

The International Concert Bureau has added to its list of artists Marvin Maazel, the young pianist. Mr. Maazel, who received the greater part of his piano instruction from Leopold Godowsky, was heard last season with the Philadelphia Symphony under Stokowski, the Detroit Symphony under Gabrilowitsch, and with the Metropolitan Opera House Orchestra, with which organization he has had six

## Deplors Poor Leadership of Many School Orchestras

TULSA, OKLA., Aug. 13.—The greatest need to-day for the betterment of public school band and orchestra music is an expert teacher and conductor. Too many school organizations are floundering along under incompetent leadership. The director of school bands and orchestras should be an expert, in a word, a professional. One who has not had thorough training upon one or more of the standard orchestral instruments and at the same time had ample professional experience in practical orchestra or band routine, is not the person to make a success as teacher or conductor of any instrumental organization. Nor can this deficiency, so evident with so many supervisors, be mitigated by a few short summer courses of normal work. And, in fact, it is not justice to the vocal supervisors that they be expected to render expert services as instrumental conductors.

The work of instrumental organizations should be placed under a musician trained especially for that purpose, and where this is done, we see quite remarkable results in a comparatively short time. There are, however, a few vocal supervisors who have been fortunate enough to acquire a general knowledge of orchestral instruments and make a very good success as orchestral conductors, but these are rare exceptions.

Now when we come to the question of what is the reason for poor tone quality, poor intonation, and poor ensemble in so many school bands and orchestras, we find the answer is—a poor conductor. A poor conductor will not only fail to bring raw material to efficiency but will make a failure of efficient material even when such is available. A conductor not familiar with the technical side of orchestra work may secure satisfactory results with a trained and experienced body of players, but when we come to deal with school students who have yet to go through their apprenticeship stage we find it continually necessary to give helping pointers and suggestions peculiar to the nature of their instruments. For instance, if the clarinet tone is harsh and heavy, how are we to know whether the reed is too thick or too thin, or poorly adjusted, or whether the player is

tonguing improperly? Or if some tones are off pitch, how are we to know whether the fault is with the instrument or the players' *embouchure*? All orchestral instruments have their own peculiarities in their peculiar way and no satisfactory organization can be developed out of young material unless the director has some technical knowledge of them.

The most conspicuous fault with amateur orchestras is bad intonation. The average conductor is too ready to take it for granted that if the player of a wind instrument tunes up his "tuning tone" properly that he is in tune for the entire rehearsal, when, as a matter of fact, he may blow that same tone and all the other tones much sharper or flatter before he has played any length of time, being affected by the change of temperature from warming while playing, or cooling while not playing, or from irregularity of his *embouchure*.

Tuning the valve-slides of a brass instrument is another very important thing which a director must understand if he would guard against ear-torture. Many a young player has been unjustly condemned and many a good instrument has been likewise condemned purely for the lack of knowledge on the part of the conductor of how to adjust the instrument properly. I am dwelling on these points at some length because I want now to make a drive to the main point of my argument and also make a plea for the employment of specialists as teachers and conductors of school bands and orchestras. Let the vocal supervisors specialize in their own work and do not expect them to be expert band and orchestral conductors. This is for the experienced professional instrumentalist who has had years of band and orchestra routine and, who, in consequence, can give the students the benefit of his expert knowledge. They should be first-class performers on some standard band or orchestra instrument, preferably the violin, and have a practical knowledge of at least one brass and one reed instrument and understand to some extent the nature of the other instruments. They should be able to arrange music for any combination of instruments and know when parts should be re-arranged

better to suit the ability of his players.

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outset where great care and patience must be exercised in laying a correct foundation. I prophesy that in the next few years we shall see musicians called from the ranks of our large bands and symphony orchestras to take up school-music work at liberal salaries.

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and again they made one realize that poetry is not confined to  
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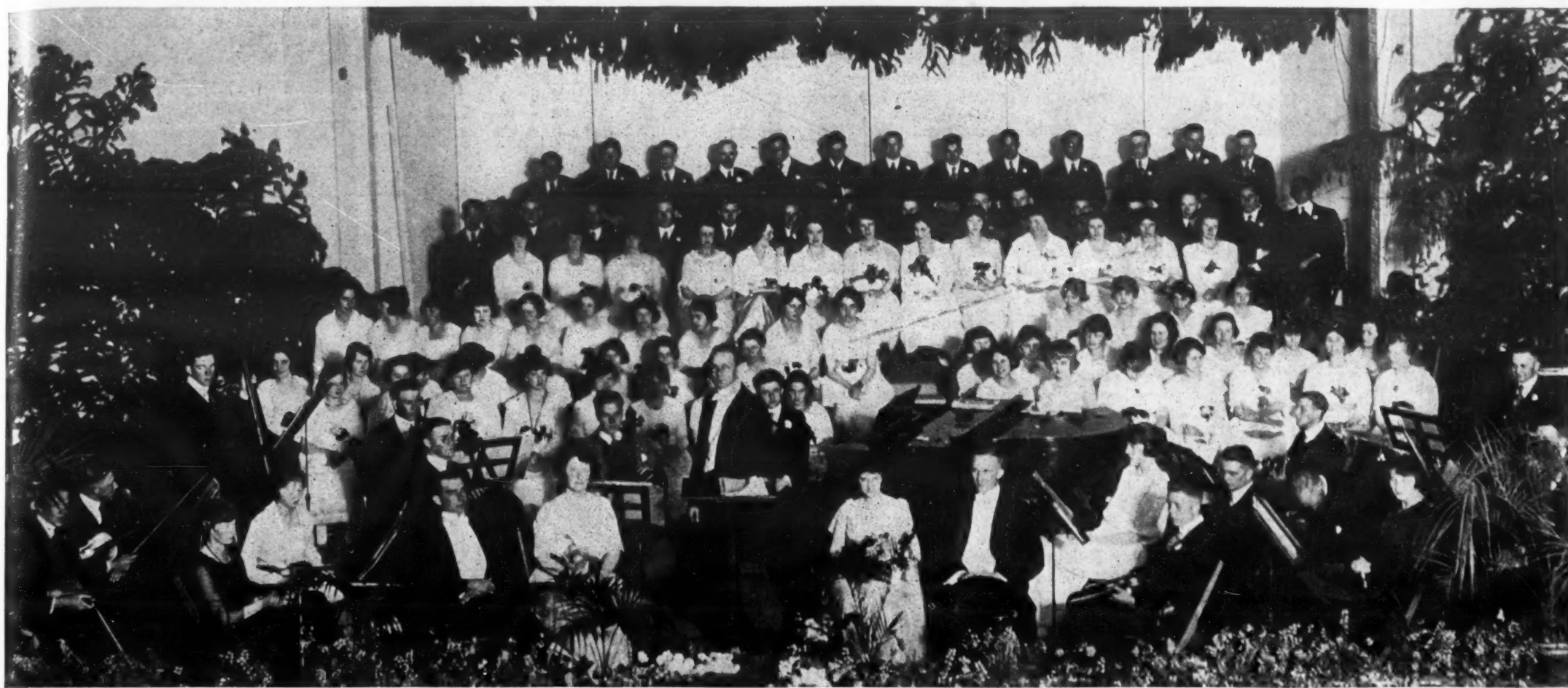


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## University of Oregon Stages First Music Festival



Chorus of University of Oregon Which Recently Took a Prominent Part in the First Festival on Pacific Coast Given by a Collegiate Institution

PORTLAND, ORE., Aug. 14.—To the University of Oregon belongs the unique distinction of being the first collegiate institution on the Pacific coast to inaugurate and put into effective operation a musical festival intended to be an annual event of more than passing importance. Under the direction of Albert Lukken, professor of voice, and Rex Underwood, professor of violin, in the University School of Music, the first festival proved a most gratifying success.

The attractions of the first evening were of a varied character. Under the direction of Albert Lukken, a chorus of 350 children from the Eugene public schools, sang "A Garden of Japan," accompanied by the University orchestra. Mildred Bettinger, soprano, and Gladys Lane, contralto, students of the University, assumed the solo parts in a pleasing and satisfactory manner. The Arensky Suite for two pianos given by Jane

Scotford Thacher and Leland A. Coon, members of the faculty of the School of Music, was delivered with delicacy and charm combined with an ensemble of the highest character. Accompanied by the University Orchestra, Rex Underwood presented the Andante and finale of the Mendelssohn E Minor Concerto for the violin, with well balanced interpretation which merited the ovation accorded him. Luigini's "Egyptian Ballet," played by the University orchestra under the direction of Rex Underwood and Gounod's "Ave Maria," sung most effectively by Genevieve Clancy, accompanied by Aurora Potter, completed the program intended to satisfy various tastes.

On the second evening Cowen's "The Rose Maiden," was presented by the Festival Choral Society of 100 selected voices and the University orchestra under the direction of Albert Lukken. This proved to be a work in which Mr. Lukken's ability as a choral director was exhibited to excellent advantage. The chorus was exceptional for its delicate shading, and effective climaxes. Wisely chosen were the soloists, Madame Rose McGrew, so-

prano, of Denver, and Riccardo Clarke, tenor, of Los Angeles, who immediately won hearty admiration for their skillful singing of the solo parts. Laura Rand, contralto, and Curtiss Peterson, baritone, students of the University School of Music, did excellent work in their respective rôles. Vincent Engeldinger furnished excellent accompaniments.

It is seldom that a university attempts the production of grand opera owing to limitations of every possible nature, but the presentation of "Cavalleria Rusticana" with Rex Underwood in charge, proved satisfactory in every way and was a fitting climax to the first musical festival ever held in Eugene. The rôle of Santuzza was admirably sung by Madame McGrew, who for several seasons was leading prima donna of the Hamburg Opera. With her wide experience as an artist she possesses a personality which itself attracted and won her hearers. Her dramatic and thoroughly artistic singing of the rôle was one of the most gratifying features of the entire festival. In the rôle of Turridu appeared Riccardo Clarke, who has had many op-

eratic successes in Mexico City under the direction of Giorgio Polacco. His singing was characterized by passion coupled with a certain dramatic pathos which he has cultivated to a marked degree. Albert Lukken as *Alfio*, Martha Findahl as *Lola*, and Kate Chatburn as *Lucia*, consistently interpreted their respective rôles. The organ parts in the church scene were effectively played by Leland A. Coon.

If the excellence of future festivals is as great as that of the first venture, the permanency of the festival will be fully assured in the University of Oregon. N. J. C.

### HUGHES STUDIO CLASSES

#### Lynette Koletsky Gives Final Student Recital—Pianist on Vacation

The summer course for pianists which Edwin Hughes has been conducting in New York, was brought to a conclusion on the evening of Aug. 13, with a recital by Lynette Koletsky. This gifted young pianist, who had played an evening of concertos at the Hughes studio the week preceding, presented a program which included numbers by Bach-Liszt, Beethoven, Schumann, Debussy, Weber and Chopin, adding as encores "Waldesrauschen" of Liszt and "Fantasie Impromptu" of Chopin. This recital was the eighth individual one of the series which has been given at the Hughes studio this summer. Besides Lynette Koletsky the following pupils each gave a complete program: Elizabeth Bachman, Bianca del Vecchio, Grace Stevenson, Arthur Klein and Wellington Lee. In addition to their programs of solo numbers, Bianca del Vecchio and Lynette Koletsky each played a second evening of three concertos.

Mr. Hughes will be absent from New York on vacation until Oct. 1, going first to New Haven, Conn., for a short visit and thence to Whitney Point, N. Y. He is scheduled as one of the principal pianists at the American Music Festival in Lockport, N. Y., in September, and before returning to New York will attend the Chamber Music Festival in Pittsfield, Mass., during the latter part of September. He will play several out-of-town engagements before his first New York recital of the season, which takes place in Aeolian Hall on Nov. 6.

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BANGOR, ME.—Wilbur S. Cochrane, organist and choirmaster of the Unitarian Church, has been appointed organist at the new Bangor Opera House.

SEATTLE, WASH.—Piano teachers who have presented their pupils in recital during the past week are Mrs. Gertrude Drumm and Mrs. Louise C. Beck.

NEW BRITAIN, CONN.—Malcolm G. Humphreys, organist and choirmaster of St. Mark's Church, has taken twenty of his choir boys on a week's camping trip to Camp Washington, Lakeside, Conn.

ST. JOHNSBURY, VT.—Marjorie Cranton, violinist, gave a recital at Athenaeum Hall Aug. 6, under the auspices of the Girls' Community League. She was assisted by Sigrid Ekloff as accompanist.

CHARLESTON, S. C.—Caroline Allen Baker has been re-engaged as head of the vocal department at Ashley Hall. Before coming to Charleston, Mrs. Baker was soloist in a prominent New York church.

CLINTON, CONN.—Three Hartford artists, Mrs. Charles Waterman, soprano; Alice Hills, harpist, and R. H. Prutling, organist, gave a concert here at the Methodist Church in the early part of the month.

APPLETON, WIS.—Frank Taylor, who has been in the faculty of the University School of Music at Ann Arbor, Mich., has been engaged to teach in the Lawrence Conservatory here which opens in September.

PITTSFIELD, MASS.—Marshall S. Bidwell, organist, of Cedar Rapids, Ia., is spending the month with his father, Representative O. C. Bidwell. Mr. Bidwell will be heard in recital before he returns to his home in the West.

NEW YORK CITY.—Hattie Sternfeld, pianist and teacher, is spending her vacation with her mother, Mrs. Heinrich Sternfeld, at Clintondale-on-the-Hudson, and will resume her teaching at her Steinway Hall studio Sept. 15.

SEATTLE, WASH.—Sebastian Burnett, a Seattle baritone, who was a pupil of Jean de Reszke and has sung leading rôles with a number of opera companies, has taken a few pupils in singing during his visit with relatives in this city.

ATLANTIC CITY, N. J.—The Sunday concerts at the Traymore, Ambassador, St. Charles, Chalfonte, Haddon Hall, Breakers and the Seaside hotels are maintaining their usual high standards, and being enjoyed by many visitors.

BANGOR, ME.—Ada H. Dow, through her friend Abbie N. Garland of the Bangor Piano School, has recently presented the Public Library with a collection of piano music valuable to students for the study of classical compositions.

GREENWICH, CONN.—Mr. and Mrs. Harry Eddy have announced the engagement of their daughter, Rhoda R., to C. Matthewson Sewall of Boston. Miss Eddy is organist and choir director of the First Methodist Episcopal Church in Greenwich.

TACOMA, WASH.—The St. Cecilia Club of Tacoma recently gave a concert in celebration of its twenty-fifth anniversary. The soloists were Mrs. Allen B. Crain, soprano; Mrs. Frederick R. Conway, mezzo soprano, and Harold Broomell, baritone.

HANOVER, N. H.—John O'Connor, organist at Cardinal Gibbons' Cathedral, Baltimore, gave an organ recital in the Dartmouth College Chapel recently. Hanover music lovers were much interested in the fine combination which Mr. O'Connor brought out on the chapel organ.

ATLANTIC CITY, N. J.—Capt. Pat Conway and his band are heard in the morning and evening concerts on the Steel Pier. Morton Adkins, baritone, is at present soloist with the organization, beside whom different members of the band are heard in solo pieces at various concerts.

CHARLESTON, S. C.—Marie Baker, who has been in charge of the violin department of Ashley Hall for nine years, has been re-engaged for next season. Besides her work there, she will also conduct the Charleston Symphony Orchestra, as well as have charge of the String Quartet.

NEW HAVEN, CONN.—The quartet from St. Paul's Church gave a concert at the Woodmont Country Club recently. The members of the quartet are May Bradley Kelsey, soprano; Ruth Lathrop, contralto; G. Loring Burwell, tenor, and Marshall Burwell, baritone. Marion Fowler was the accompanist.

SAN DIEGO, CAL.—Dr. H. J. Stewart, organist at Balboa Park, has returned from his vacation in San Francisco. Dr. Stewart attended the annual play given by the Bohemian Club and also played on the new organ at the Bohemian Club camp in Sonoma County. He has resumed his daily recitals at the park.

CHICAGO, ILL.—The Choral Francaise, which has been singing for the past two years, has announced that it will increase its membership to seventy-five in October, when it enters upon its third season. The society is open to men and women singers who are interested in French music or in the French language.

CHARLESTON, W. VA.—Capt. and Mrs. John Wroth recently entertained at an informal musicale with a program given by Anne Baughman of Parkersburg. Miss Baughman is a pupil of Herbert Witherspoon and gave a diversified program of lyrics and ballads. Her accompaniments were played by E. E. Hurlbert.

BURLINGTON, VT.—Franklin Wood, baritone of the Savoy Grand Opera Company of Philadelphia, is in town for a brief vacation at Edgewater, Malletts Bay, the summer home of his sister, Mrs. Florence Wood Russell. Mr. Wood was scheduled to give a recital Aug. 13, but it had to be postponed on account of his indisposition.

CHEHALIS, WASH.—The Chehalis Choral Society has elected the following officers for the coming year: Mrs. Frank Lipscomb, president; Sarah J. Bushnell, vice-president; Grace Grafton, secretary-treasurer. The executive board of the society will include these officers and Harry Power, Agnes Harvas and C. Ellington.

ROCHESTER, N. Y.—William Breach, who has been on the faculty of the Rochester High School, has accepted a position as supervisor of music and director of community music in a locality in North Carolina. Mr. Breach is a graduate of the Department of Public School Music of the American Conservatory in Chicago.

PORTLAND, ORE.—Harold Henry, who has been conducting a series of master classes at the Ellison-White Conservatory, has completed his work and departed on a ten-day vacation at Ocean Park, Wash. From there he will take a trip through British Columbia on his way East, where he will enter upon his concert engagements.

SEATTLE, WASH.—Community singing is one of the attractive features at the band concert given in the various parks of the city each Sunday afternoon and evening. It is estimated that over 15,000 take part in the singing each week. The song leaders have been Prof. David F. Davies, David Sheetz Craig, Robert Aiken and Frances Russell.

ST. LOUIS, MO.—The Centenary Quartet, composed of Mrs. Ruth Hazlett Wunder, soprano; Helen Kammerer, contralto; Rowland Arnoldy, tenor, and Frank Ingalls, bass, furnished the music at the annual Gideon convention which was lately held at the Statler Hotel. The accompaniments were played by Mrs. Esmeralda Berry Mayes.

HARTFORD, CONN.—William H. Thompson has won the Lucy B. Woodward prize for the highest examination marks in the senior high school course in harmony. Mr. Thompson has been one of the school pianists, has played bass viol in the orchestra, has sung in the glee club, and also wrote the music for two of the songs sung on class day.

BIRMINGHAM, ALA.—Hugh Martin, Jr., five-year-old son of Mr. and Mrs. Hugh Martin, recently played a group of piano numbers at the special exercises of the Independent Presbyterian Sunday School. He began to pick out tunes when he was two and a half years old, but now he reads his notes accurately and plays with splendid rhythm.

SAN DIEGO, CAL.—Ida Selby and Jay Plowe, flute soloist of the Los Angeles Philharmonic Orchestra gave a recital before the Music Teachers' Association of California when it was held here recently. Miss Selby played Rameau's Gavotte and Variations and Debussy's "Claire de Lune." Mr. Plowe's numbers included compositions by Masson and Enesco.

PINE ORCHARD, CONN.—The musical event of the summer took place recently when a benefit concert for the New Haven Girls' Club was given at the club house. The concert was in charge of Mrs. Henry Laurens, who also acted as accompanist. The soloists were Mrs. L. G. Warrington, soprano, and George Stevens, baritone. Mrs. George A. Blaisdell was heard in a monologue.

LONG BEACH, CAL.—Home songs were sung in the auditorium recently by a chorus of 150 voices under the direction of Alexander Stewart. Quartet numbers were sung by the Liberty Quartet composed of Mme. Ada Potter Wiseman, John Francis White, Louis Morton and F. G. Harriman. The soloists were Mrs. R. E. Oliver, Rita Gould, W. E. Galbraith and Lawrence Tibbets.

CHARLESTON, S. C.—Ashley Hall, the girls' boarding school, announces that Clara Otten Swoboda will have charge of the piano department during the coming year. Mrs. Swoboda is an American, but has spent the greater part of her life in Europe teaching and concertizing. She is a pupil of Clara Schumann, d'Albert, Gottfried Galston, Bernhard Scholz, Robert Hopper and Godowsky.

BIRMINGHAM, ALA.—The Independent Presbyterian Church is making music one of the features of its summer programs. Owen Gillespy has been engaged to direct the singing and Emile Levy has charge of the music. Each Sunday special numbers, either vocal or instrumental, are given, and the plan has proved successful in keeping the Sunday School alive during the vacation period.

DALLAS, TEXAS.—The plans of the Music Study Club for the coming season include a study of French music, both the classic and romantic schools, as well as that of the modern day. Two programs will be devoted to the organ, and one to original compositions by members of the club. Miss Beilharz is chairman of the club, who with Miss Dowell and Miss Tallichet outlined the course which it is to pursue.

CHICAGO, ILL.—A chorus of fifty children's voices under the direction of Mildred Smith, contralto, at the Hyde Park Baptist Church, has been meeting for regular rehearsals in conjunction with the Bible Construction School. At the exhibit closing the school term they sang a number of songs from Mrs. Gaynor's "House That Jack Built," and a number of the Miessner Art Songs. Helma Johnson provided accompaniments for the chorus.

BURLINGTON, VT.—The Music and Dramatic Club of the summer school of the University of Vermont gave two plays and a musical program at the high school recently that were heard by an appreciative audience. "The Florist Shop" and "The Hour Glass" were the plays, and the musical numbers were given by Mrs. Elizabeth Pine, Miss Cargen and Webster Barter, all pupils of John W. Nichols. Doris Wright contributed dances.

PORTLAND, ORE.—The closing meeting of the season of the Roseburg Music Club was held recently at the home of Representative and Mrs. Charles H. Brand in Garden Valley. A short business session was held, after which supper was served, followed by community singing around a large bonfire. Officers elected for the year were: Mrs. William Bell, president; Warren Burt, vice-president; Agnes Grinstead, secretary; and Mrs. J. M. Irwin, treasurer.

CEDAR FALLS, IOWA.—Warren Proctor gave a concert Thursday evening at the State Teachers' College auditorium to an audience that filled the place to capacity. The program was sung entirely in English. Among the numbers that were most enjoyed were: Coleridge-Taylor's "Onaway, Awake, Beloved," Ries's "Most Wondrous It Must Be," Lehmann's "Ah, Moon of My Delight," Busleigh's "Under a Blazing Star" and Massenet's "If Flowers Were Given Eyes."

BANGOR, ME.—Harry D. O'Neil, one of Bangor's best known musicians, and one of the finest cornetists in the state of Maine, solo cornetist in the Bangor Band and first trumpet in the Symphony Orchestra, also leader of the High School Band, as well as having taught in the school for several years, has resigned his position to become teacher of English at the Washington High School, Milwaukee, Wis. Mr. O'Neil will also be teacher of cornet at Marquette University Conservatory, instructor and leader of the University Band and cornet soloist in Hugo Bach's Band.

ATLANTIC CITY, N. J.—Blanche and Irene Hubbard, well known and popular harpist and cellist, of Philadelphia, offered several selections at the service at the First M. E. Church recently. A special feature of the service was the soprano solo, "O Divine Redeemer," which was sung by Mrs. E. C. Chew with harp, cello and organ accompaniment. Nathan I. Reinhart, organist and director, was at the organ. The quartet composed of Mrs. E. C. Chew, soprano; Mary Thompson, alto; John B. Shea, tenor, and Earl Powell, bass, was heard in an anthem.

JACKSONVILLE, FLA.—A committee, representing all local civic organizations, including the American Legion, the different sporting clubs, the Woman's and Mothers' Clubs, the Y. M. C. A. and other institutions, have combined under the chairmanship of Ernest A. Metcalf to secure from the City Commission an extended financial allowance for playgrounds, bands, community music and other enterprises to offer recreation to the working people of the city. This will mean that community singing under the direction of Harry F. Whittier will receive a new impetus, and be conducted on a larger scale.

WESTFIELD, MASS.—The combined choirs and musical organizations of the city joined in a concert at the Tekoa Country Club recently, and provided the musical event of the summer. Some of the soloists who took part were Mrs. L. D. Harden, Mrs. C. J. Little, Helena Ensign, Mrs. Lusk, Anna Nelson and Ida Mae Lyons, sopranos; Mrs. B. A. Prince, Mrs. Clarence Kinard, Mrs. Chester A. Abbe and Mrs. Lewis, contraltos; Ralph Emerson, Dr. A. L. Hooker and Joseph Kvitsiky, tenors; Frederick Goodwin, Howard Smith, Allen Gowdy and Edwin Walcott, baritones. The accompaniments were played by Mrs. Clarence Miller.

BURLINGTON, VT.—Frederick Bell, the young baritone, made a flying trip to the Adirondacks last week, singing at the Lake Placid Club on Aug. 6; in the "Happy Hour" Theater Sunday morning; at the Union Church Aug. 8, where he gave the aria, "O, God Have Mercy" from St. Paul, and Oley Speaks' "The Lord Is My Light." Sunday evening he gave a recital at the Loon Lake House, presenting arias by Massenet and Thomas, and songs by Woodman, Speaks, German, Taylor, A. Goring Thomas, Woodman, Franz and Schumann. Mr. Bell is to make his Boston debut on Oct. 12 in Jordan Hall and will also do some recital and oratorio work.

PORTLAND, ORE.—Mrs. C. E. Robbins, dramatic soprano, who was a pupil of William Nelson Burritt of Chicago and who for sometime was a professional singer in that city has recently come to Portland to live. William Konrad, violinist, a member of the Chicago Symphony orchestra, is visiting his brother Ferdinand Konrad, cellist, of this city.

# In MUSIC SCHOOLS and STUDIOS of N.Y.

The seventh program of the series of individual studio-recitals which are being given by pupils of Edwin Hughes this summer, was given on the evening of Aug. 7, by Wellington Lee. Mr. Lee's numbers included: Sonata, Op. 7, Beethoven; Moment Musical No. 1, and Impromptu, Op. 90, No. 4, Schubert; "Des Abends" and "Grillen," Schumann; Polonaise in C Sharp Minor, Prélude, Op. 45 and Impromptu in A Flat, Chopin; Prélude in G Minor, Rachmaninoff; Arabesque No. 1, Debussy; "Die Fledermaus" Waltz, Strauss-Schütt. As an encore he added the G Minor Ballade of Chopin.

Ten young artists appeared in a second summer recital at the La Forge-Berumen studios on Aug. 10, presenting a program of songs and piano compositions. Eleanor Lee displayed a beautiful contralto voice in the aria from "The Prophet," Louis Meslin being accompanist. Waverley Harwood, who made her first appearance at these musicales, sang three songs showing a lovely soprano voice under good control. Elsa Gillham offered the "Expectancy" by La Forge and "Bolero" by Arditi with splendid musicianship and fine voice. Charlotte Ryan sang Micaela's aria from "Carmen." Her voice is wide in range and of a velvety quality. Hazel Silver was delightful in the aria "Depuis le jour" from "Louise." Edith Bennett, who pos-

sesses a lovely voice and charming personality, delighted her hearers with three French songs. Arthur Kraft sang a group of modern French songs, including "La fille du Roi de Chine" by George Hüe. The style displayed in these numbers was worthy of the highest recommendation. Charles Carver sang with dramatic intensity and great beauty of tone. Edwina Seeligson and Alice Bracey were the pianists on this occasion. Miss Seeligson, who is well known at these musicales, gave a fine performance of two Debussy numbers, and Miss Bracey from Fresno, Cal., displayed much brilliancy and security of technique.

Sergei Klibansky, the New York vocal teacher, who is winning marked success through his large classes at the special summer sessions of the Cornish School in Seattle, Wash., announces several important engagements for his pupils from his New York studio. Mr. Grafe, tenor, has signed with Dr. Goetzl to appear in his new musical production.

Lotta Madden is booked for a tour of the West, starting in March.

Sudwarth Frazier is scoring successes at the Capitol Theater, New York City.

Elizabeth Starr has been offered a teacher's position at Bessy Tift College, Forsyth, Ga. Among the new pupils who have entered the Klibansky studio are Lenore Ulrich, the Belasco star.

## DOUBLE OFFERING PROVIDED AT RAVINIA

### Easton, Gentle, Picco, Kingston and Rothier Heard—Give Other Repetitions

CHICAGO, Aug. 14.—A double bill at Ravinia Park Thursday gave Wolf-Ferrari's sparkling "Secret of Suzanne" and Massenet's "La Navarraise."

Florence Easton as Suzanne caught the mood of the opera, combining mirth and excellent singing in an artistic characterization of the rôle. Millo Picco, as Count Gil, and Giordano Paltrinieri, as the mute servant, made the audience roar and shake with merriment.

"La Navarraise" struck a different note. The work was splendidly interpreted by Alice Gentle as Anita, Morgan Kingston as the lover, and Leon Rothier as the general, which part he sang with noble tone, acting with commanding dignity.

The orchestra merits a special word of praise, for, under Richard Hageman's able direction, both the sparkling music of Wolf-Ferrari's curtain-raiser, and the splendid score of Massenet's opera, were played with a tender regard to the delicate nuances, and the tuneful beauties of the music.

The Chicago Symphony Orchestra played four Wagnerian numbers Monday

night, and gave delightful selections from the works of Weber, Spinelli and Smetana, under Richard Hageman's leadership.

"I Pagliacci" was repeated Tuesday night, "Lucia di Lammermoor" Wednesday night, and "La Bohème" Friday night.

An afternoon of Slavic songs was given at the MacBurney Studio Monday, in connection with the class in song literature and program building. Songs by Rachmaninoff, Gretchaninoff, Tchaikovsky, Dvorak and Liszt were sung by Mr. Wise, Miss Allen, and Harold B. Simonds, accompanied by Thomas N. MacBurney. Mr. MacBurney illustrated the program with a discussion of Slavic music.

Mr. and Mrs. Richard Hageman entertained a number of musicians and other friends at their home in Glencoe Tuesday night. Among the guests were Giorgio Polacco, Mr. and Mrs. Peach, Mr. and Mrs. Hubert Schmidt, Alice Gentle, Edward C. Moore and Margie A. McLeod.

An informal musicale at the home of Mr. and Mrs. Harry Culbertson, Friday night, brought many eminent musicians together. An artistic program of classical music was given by Frances Ingram, contralto; Mr. and Mrs. Ernest Davis, tenor and soprano; Vera Poppe, cellist, and Miss Dvorak, violinist. After the program a buffet luncheon was enjoyed. F. W.

## MUSIC FOR THE FILMS

SCHUBERT'S "Rosamunde" opened the Rivoli Theater's music program for the week of Aug. 15, under Hugo Riesenfeld's supervision. Paul Osgood, premier danseur, appeared in yet another dance, "The Boy and the Butterfly," with Vera Myers as his partner; the music of Debussy's "Arabesque" forming the setting. Martin Brefel, tenor, sang the "Cavatina" from "Faust," and Firmin Swinnen played the organ solo, Liszt's "Liebestraum."

For the Rialto Theater's initial number, Mr. Riesenfeld chose the overture from Puccini's "Girl of the Golden West." Mr. Riesenfeld and Lion Vanderhiem conducting. Edoardo Albano, baritone, sang a solo number, and Ruth Kellogg Waite, soprano, sang "Love Is the Best of All," from Victor Herbert's "Princess Pat." John Priest played the March from "Tannhäuser" as the organ solo.

At the Criterion Theater, the music program was unchanged. At the end of the week, Emanuel List, the basso, who had not missed a performance, had sung the famous Jewish melody, "Eili, Eili,"

in Josiah Zuro's setting, "Through the Ages," to 336 audiences.

"Madam Butterfly" began the music program given at the Capitol Theater under the direction of S. L. Rothafel, Erno Rapee conducting. Included as usual in the musical portion of the program was the ballet, to the accompaniment of Fritz Kreisler's "Caprice Viennois," under the special management of Alexander Oumansky and danced by Mr. Oumansky and Mlle. Gambarelli. John Wenger was art director. The famous "Armorer's Song" from DeKoven's "Robin Hood" was sung by Wilfred Glenn, basso; and the Quintet from "Die Meistersinger" was offered by Irene Williams, Melaine Verbouwens, Sudworth Frasier, Bertram Peacock and Le Roy Duffield. The days of round waltzes and "The Sidewalks of New York" were recalled in the interlude arranged by Mr. Lake and called "Old Timers Waltz."

## Passed Away

### Homer Norris

Homer Norris, for many years organist of St. George's Episcopal Church, New York, and regarded as an authority on organ music and composition, died on Aug. 14 in Roosevelt Hospital. Mr. Norris was struck by a taxicab on June 20, near Carnegie Hall, and the blood-poisoning, resulting from his injuries, ultimately caused his death.

Mr. Norris was born in Wayne, Me., in 1860. At first organist of the Park M. E. Church at Lewiston, he put himself through the New England Conservatory in Boston by his own efforts, and became organist of the Harwood Street Baptist Church in that city on graduating. Three years later, he went Paris, where he studied with Alexandre Guilmant. Returning to the United States, Mr. Norris spent twelve years as organist of the Ruggles Street Church, and then came to New York where he was organist and choirmaster at St. George's under Dr. Rainsford. In 1913, he went to California.

Mr. Norris' "Twilight," his cantata, "Nain," and his many songs, among them "Mother o' Mine," brought him fame as a composer, and his works on harmony and counterpoint gave him equal rank as an authority on the theory of music. One of his last compositions, a song especially written for the Portland, Me., music festival, will be sung there this month by Gogorza, the baritone. Funeral services were held at St. George's Chapel, on Aug. 17. Mr. Norris will be buried at Wayne.

### Dr. Eugene E. Ayres

PHILADELPHIA, Aug. 16.—Dr. Eugene E. Ayres, father of Cecile Ayres de Horvath, pianist, passed away at the Lankenau Hospital in Philadelphia, on Thursday, Aug. 5. Dr. Ayres devoted the early part of his life to music. He was the first editor of the "Etude," and at twenty years of age wrote a book on Counterpoint and Canon, which is still used in many schools.

Just as he was offered the presidency of the New England Conservatory and at the same time the headship of the piano department in the summer school at Lake Chautauqua, New York, he decided to drop music entirely as a profession and devote his life to theological pursuits. During the last seventeen years of his life he has had the chair of New Testament Greek at Crozier Theological Seminary, an institution which is affiliated with the University of Pennsylvania, Philadelphia.

### George H. Ihlefeldt

A notice was received by MUSICAL AMERICA last week from Corsicana, Tex., stating that owing to the misspelling of George H. Ihlefeldt's name in many of the newspapers at the time of his death, Jan. 30, many of the musical world as well as his friends have not yet heard of his passing away. Mr. Ihlefeldt was born in Germany in 1880 and came to this country at three years of age. In Boston, where he studied under several teachers, notably Ivan Morowski, he was well known. He sang in various choral societies and churches, was a soloist of the People's Choral Union, and when he left five years ago, of the Wellesley Hills Congregational Church. During his stay in Texas he organized the Cadman Choral Club of Commerce and several other choral societies. He was director of the Third Avenue Presbyterian Church music in Corsicana at his death.

### Mme. Alda and Gatti-Casazza Enjoy Rest in Venice

Mme. Frances Alda is in Venice, where, according to word received this week by her manager, Charles L. Wagner, she and her husband Giulio Gatti-Casazza, are having a splendid rest. Mme. Alda expects to return to this country on Sept. 20, and will open her concert tour in St. Louis on Sept. 28. She expects to alternate her concert work with her operatic appearances, and in that way will be heard in many parts of the country. Sixty-two concert engagements have already been made.

### Paderewski Is League Delegate

CRACOW, Aug. 16.—Ignace Paderewski, former Polish Premier, has been appointed Polish delegate to the League of Nations, it was announced here to-day.

### Charles Schultz

LEXINGTON, KY., Aug. 13.—Professor Charles Schultz, aged eighty, noted as a musician and teacher of music in the Middle West, and a professor of German at Transylvania University here some years ago, died in this county to-day after a year's illness. He is survived by three children, one of whom is Carl Schultz, cartoonist, of New York. Professor Schultz was born in Cassel Hesse, Germany, and came to America when fifteen years old.

### A. Victoria Burbank

HARTFORD, CONN., Aug. 8.—Mrs. A. Victoria Burbank, a musician, formerly a teacher both of the piano and the pipe organ, died here yesterday, having been brought to her son's home here in July from her own home at Somerville, Mass. Mrs. Burbank was born in the province of Quebec in 1853. She lived for thirty-five years in Manchester, N. H., and for the past twenty years in Boston and West Somerville.

### Dora Dinnan

MERIDEN, CONN., Aug. 9.—Mrs. Dora Dinnan, widow of the late Dr. James B. Dinnan, died at her home here on Aug. 7. She was an active and valued member of church and musical circles here and during the war an energetic worker. Before her marriage to Dr. Dinnan, she was the leading soloist in St. Joseph's Church choir, and was recognized as a talented soprano singer.

### Pauline Rita

LONDON, Aug. 9.—Mme. Pauline Rita, once a favorite on the English concert stage and in light opera, died at her home in West Kensington, on June 28, aged seventy-eight years, after years of illness.

Mme. Rita had been associated in 1870 with Lablache and Patey, with Sir Charles Santley, Celli, and others in concert. In 1874, she made her debut at the Opéra Comique. She was highly successful in the English productions of the French opera bouffe, afterwards joining the Gilbert and Sullivan opera company, where she also won commendation. In 1881 she married John Radcliff, the celebrated flute player, and together they toured Australia and New Zealand.

### Myrtle M. Alschuler

CHICAGO, Aug. 14.—Myrtle Moses Alschuler, mezzo-soprano, for five years a member of the Chicago Opera Association, died at her home in Wilmette Wednesday night, Aug. 11. She had been ill for seven months. Mrs. Alschuler was trained by Jean de Reszke, and joined the Chicago Opera after doing concert work for several years. Among her rôles were Emilia in "Otello," Mercedes in "Carmen," and Suzuki in "Madama Butterfly."

### Mrs. William Evans

CHARLES CITY, IOWA, Aug. 11.—Mrs. William Evans, wife of William Evans, choirmaster of Grace Episcopal Church and director of the Choral Society, died suddenly yesterday at her home here. Mr. Evans was for years choirmaster at Grace Episcopal Church, Cedar Rapids, Iowa. B. C.

### Jacob Rosengarten

Jacob Rosengarten, who died on Aug. 8, at his home in Brooklyn, aged seventy-six years, was an authority on cantoral melodies. Mr. Rosengarten was engaged in the clothing business in New York. He was born in Warsaw and came to the United States thirty-three years ago.

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## Harding As a Member of the Marion Band



Photo loaned by Boston Post

The Marion, Ohio, Silver Cornet Band, in Which Warren G. Harding, Republican Candidate for President, Played the Alto Horn. Senator Harding Appears in the Photograph. Where Is He?

PAUSING before the above photograph the gentle reader may suppose that through some grave error he has taken up the files of MUSICAL AMERICA of many years ago. But he is wrong. The above photograph has never been published in these columns and might not have seen the light of publicity, had not some enterprising reporter, searching

family bibles and files in his effort to unearth "copy" of political interest, come across this splendid and undeniable "closet skeleton" of one of our candidates.

In other words, the accompanying illustration is a photograph, showing the Marion, Ohio, Silver Cornet Band, in which Warren G. Harding, now Republi-

can candidate for President, was the adept performer on the alto horn.

Apparently, the photograph shows the members of this now famous organization to good advantage for they were all eager for the concert which the placard announces was scheduled for that night in the City Hall. Whether advisedly, or otherwise, the photograph has come down to posterity unmarked and just who among these many bedecked musicians is

Warren G. Harding is not indicated. However, our readers may be able to find his familiar countenance even behind the disguise of an alto horn and a gala uniform. It is said that since entering politics Mr. Harding has given up playing on the horn, and hence, if he is elected, we shall not have the unprecedented experience of having the President practising his horn in the White House and the neighborhood complaining.

### CIVIC CHORUS OPENS THRIFT-STAMP DRIVE

#### Concert Marks Official Acknowledgment of Music as Force in Capital

WASHINGTON, D. C., Aug. 12.—On Aug. 11, before an audience of at least 10,000, the National Community Chorus here opened the country-wide campaign for Thrift Stamps by the Savings Division of the Treasury, of which Gen. H. M. Lord is director and Mrs. Charles B. Eldridge chairman. The chorus, 500 strong, sang from the south steps of the State, War and Navy Building, directed by Charles E. Wengerd, and accompanied by the U. S. Marine Band, Lieut. W. H. Santelman conducting. The program was one that showed a commendable standard.

The concert has a unique bearing on music in America, in that the Government is acknowledging music as a force in the conduct of such a campaign. The key-note struck in Washington will be heard sounding in every city and town in the Union through the community choruses, for the Treasury Department has decided to reach its audiences through organization for the sale of stamps. Though the public was invited, the sale of seats was restricted to,

the purchasers of the stamps. Accordingly, something like 5,000 purchasers were represented in the Capital, while the additional listeners numbered as many more.

In addition to accompanying the chorus, the U. S. Marine Band gave several numbers which were encored, while Robert E. Clark added some artistic trombone solos, also highly appreciated. A word of praise must be given the chorus for its good attack, spontaneity, and volume.

Since its organization by Lieut. Hollis E. Davenny, the National Community Chorus has made itself a prominent feature in civic and federal affairs. Under the leadership of Charles E. Wengerd, since March, the organization has developed through the inspiration given it by Lieut. Davenny and continued by the present conductor. From his previous work as soloist and choral director and more recent camp and community directing, Mr. Wengerd is especially fitted to direct the destinies of the organization. The chorus is composed of fourteen units selected from various federal departments and department stores of the city. The Board of Control of the organization is as follows: Charles S. Wengerd, chairman and director; Estelle P. Hellman, of the Finance Division of the War Department; R. C. Starr, Department of Labor; W. R. Schmucker, Lansburgh & Bro.; Margaret Lanum, Woodward & Lothrop; Mary Sigman, S.

Kann Sons Co.; Josephine Howe, The Hecht Co.; Mrs. L. Shekell, Goldenberg Co.; W. H. Meltner, Bureau of Standards; Mrs. Grace Denhard, Federal Board of Vocational Education; J. M. Long, Civil Service Commission; C. W. Bridwell, Government Printing Office; Mrs. Margaret B. Dennison, War Risk Insurance Bureau; Nancy W. Stillwell, Business Women's Council; and Edna Scott Smith, Department of Interior. W. H.

#### Detroit Symphony Officials Deny the Story of Gabrilowitsch Sailing

DETROIT, MICH., Aug. 15.—The Detroit Symphony office has denied the story that Mr. Gabrilowitsch has sailed for Europe, saying that the news is absolutely untrue, and so far as they know, he is still at Bar Harbor. At any rate he is not bound for Europe. M. McD.

#### Dolci Marries in Italy

Alessandro Dolci, the Italian tenor, was married on June 5 to Marta Ceribelli, at Bergamo, Italy, according to news received in New York last week.

### METROPOLITAN CHORUS SEEKS NEW MEMBERS

#### Operas Announced for Next Season Will Necessitate Enlargement of Choral Personnel

The novelties for the coming opera season announced by Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, comprise Boito's "Mefistofele" and Wagner's "Lohengrin," works which impose exacting demands upon the choral masses. Moreover, the great success achieved for several seasons past by Giulio Setti by his rendition of Rossini's "Stabat Mater," Verdi's "Requiem" and Gounod's "Gallia," has greatly enhanced the value of the chorus which has attained an unprecedented level of perfection.

The Chorus School under the direction of Edoardo Petri, is now in session. Instruction is free and admission is open to all young Americans singers possessing good voices and a fair knowledge of music. Voice trials are still being held at 1425 Broadway. Applications should be sent by mail to Mr. Petri.

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